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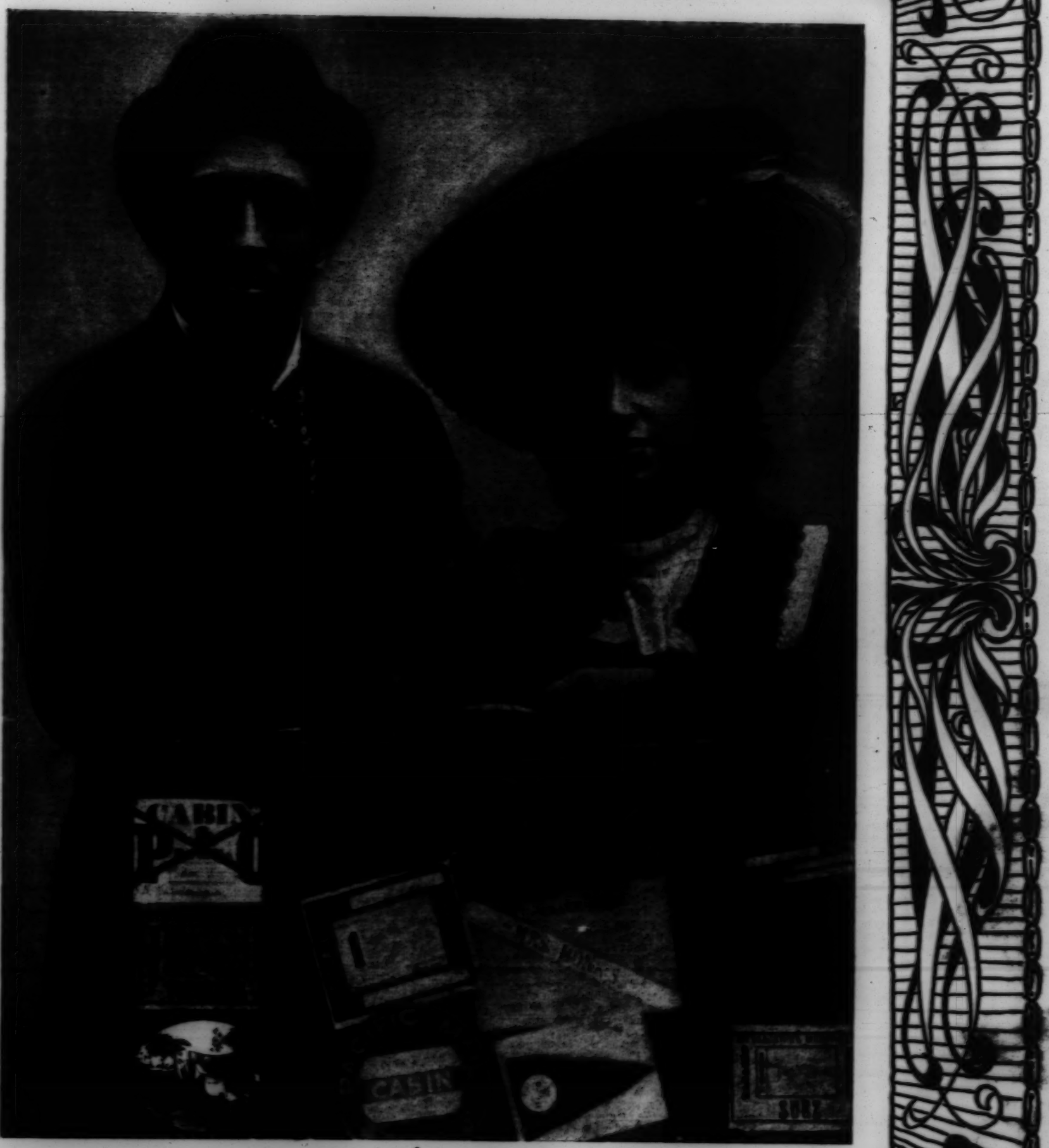
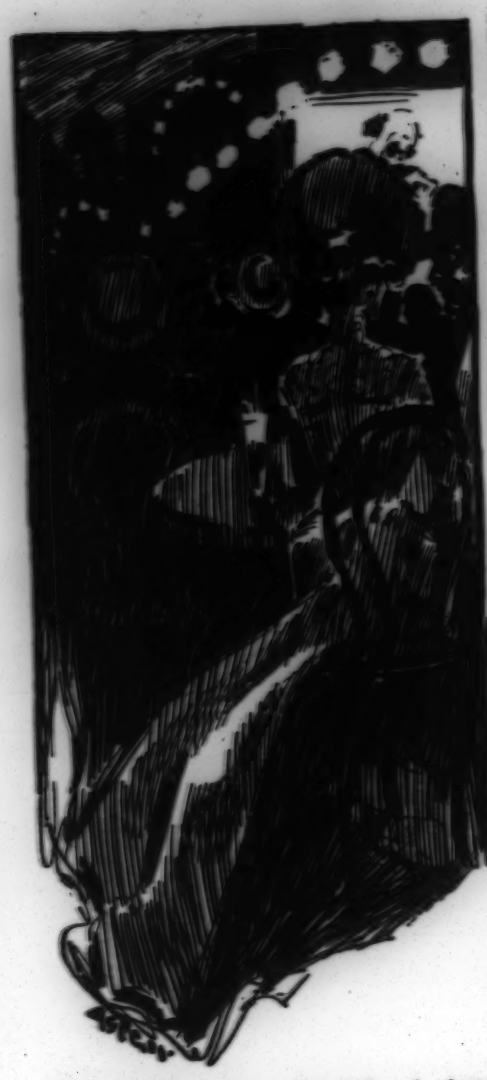


JOHN W. WORLD AND MINDELL KINGSTON.

THE MATINEE GIRL.



MIDAIR, where thousands of electric lights send ribboned and festooned challenge to the studded darkness above, those substitutes for the playhouse in midsummer, the roof gardens, beckon those to whom the drop curtain, the crescent of the footlights, and the music of the entr'acte have become necessities of habit.

We don our billowiest gown, our biggest and at once our lightest and, to our neighbors, most tortuous hat, our red or blue grisette-like slippers demanded by the season's vogue, our gloves and belts that match the slippers' rakishness, our silly season air—for in midsummer no one tries to make any one else believe he is intellectual—take the arm of any man within arm's distance, and go to the roof. So at least we say, but if we told the literal truth we would say nothing about the roof.

We go to the Aerial to see that smart young 'un, Georgie Cohan. We want to see him because he is the most talked about youngster of his age in New York. All the others are mere accessories. Even of Ethel Levy, whom he so bountifully supplies with songs and dances and gowns, perhaps because he is her husband and is what the Yankees describe as a good provider, we see too much. Georgie Cohan sings through his nose atrociously. He uses slang criminally. He rushes his pieces through in double quick step time, as careless housekeepers keep their rooms darkened, that we may not observe their untidiness. But he is brimming with ideas in a time of piteous paucity of them, and he is young. For his originality and his youth we forgive him much. It is because of these that we forgive the elimination of dear, diaphanous Josephine Cohan from the original Four Cohans, that we have forgotten to say Jerry and Helen Cohan since we have acquired the habit of saying "Those are Georgie Cohan's parents," that when we hear of some one who wants a snappy musical comedy or farce written overnight we give him the address of Georgie Cohan.

Besides, when Henry De Vries sailed to these shores he made fashionable the protean act, and the man who can write the libretto, lyrics and music of a musical comedy, can after five years edit himself in cold blood and interpolate nine new songs of his own making, as he has done in The Governor's Son; can fit parts to his father, his mother and his wife to their pleasure; can produce and stage manage the production; can select and galvanize his own chorus and lend it the semblance of good looks; can add to the aggregation Truly Shattuck, a blonde Lillian Russell; can play a star part, dance like a whirlwind and sing like a windmill, all the while with three-fourths of his brain at work upon three plays for next season, all contracted for and the money paid down, and this when a man is as far from thirty as all professional beauties would like to be, he is Proteus's beloved son.

To the Hammerstein Victoria we go again to see the "roof," but really to see Selbini, the lovely Parisienne, and to hear Abbie Mitchell, whom the amusement seekers of London, Paris and Berlin delighted to hear.

For Selbini: We went to be shocked and we remained to revere. Selbini, lithe as an eel, graceful as a cat, with the floating brown hair of a dryad and the features of the Venus de Milo, has nothing more wicked about her than a little Boer she kidnapped in the Transvaal, who has a cracked voice like that of a bronchial monkey and feigns to make a minute inspection of the hem of her fluffy silk petticoat. When the lovely Selbini, in a sky blue sweater and knickerbockers, rides about the stage playing one hundred and fifty-seven different kinds of pranks with her bicycle you are a monster of pruriency if she suggests to you anything more earthly than a blue bird afloat on a chilly white cloud. All of the followers of all the beauty cults will quarrel to make her their priestess and she will confound them with her simplicity.

"Be beautiful at the start and rise early. I rise before the dawn. It drives away re fat," said this Parisienne, from whom we expected Gallic nastiness and in whom we find world beauty.

Miss Mitchell has gained some French coquetries of speech and manner, and her voice has grown bigger than her wee self, but she needs some newer and livelier songs of home manufacture. Her husband, Will Marion Cook, is equal to the demand. Miss Mitchell has surrounded herself with twenty-five other singers, which, in my opinion, are twenty-five more than she needs.

On the New York roof William A. Brady and Joseph Hart have given us a whirlwind kaleidoscope of the little island with the big buildings of Manhattan. They are realistic glimpses, funny and welcome, but the attraction is that always clever but astonishingly developing young woman, Carrie De Mar. From a brunette cocotte to a blonde and infantile wax doll is a surprising change in a few seconds, and the wonder of it is that she is so thoroughly the cocotte at first and so entirely the mechanical wax doll at last. I know no woman of the stage whose art has broadened and deepened more than has Carrie De Mar's since we saw her somewhat thanklessly toiling to put into her role in Foxy Grandpa what wasn't there.

Next week there will be another open air theatre atop another roof. It will be Mademoiselle Champagne. I suppose the young person will open the ball with Monsieur Cocktail.

Who will be the American Ellen Terry?

Last week there was not an actress, and there were few women, who would not have chosen to be Ellen Terry, the Queen of the British stage, rather than Alexandra, Queen of Great Britain and Empress of India. It was a royal jubilee. If the reading of the pageant and the heart of it did not inspire some of our women players to longer years and greater deeds and more single devotion on the stage, then has ambition become an empty name and this an age of pessimism. It is possible for some one of our actresses to become America's Ellen Terry. Who shall it be?

Some punster will, of course, arise to ply his little trade upon the pair of words "single devotion" and observe that Miss Terry was twice married. Which will remind us that when Ethel Watts Mumford, author of The Scenario, played by Annie Russell, was married early this month to a braw Scot who declared that he would never be jealous of her Muse, as her first husband was said to be, her mother said that she was quite sure no artist should marry, that celibacy should be the price of artistic achievement. A Twelfth Nighter quoted Mrs. Watts and another Twelfth Nighter rose and quoted Charlotte Cushman:

"There was a time in my life of girlhood when I thought I had been called upon to bear the very hardest thing that can come to a woman. A very short time served to show me, in the harder battle of life which was before me, that this had been but a Spring storm, which was simply to help me to a clearer, richer, better and more productive Summer. If I had been spared this early trial I should never have been so earnest and faithful in my art; I should still have been casting about for the counterpart and not given my entire self to my work, wherein and alone I have reached any excellence I have ever attained, and through which alone I have received my reward. God helped me in my art isolation, and rewarded me for recognizing Him and helping myself. This happened at a period of my life when most women, or children rather, are looking to but one end in life—an end no doubt wisest and best for the greatest number, but which would not have been wisest and best for my work, and so far for God's work; for I know He does not fail to set me His work to do, and helps me to do it and helps others to help me."

Beatrice Herford, the monologist and sister of funny Oliver, has been taking the *Ladies' Home Journal* into her confidence. She has told it this of her methods of work and her philosophy:

"I put off work as long as I possibly can. You know we have a big, old-fashioned country place in Massachusetts. It has been in my husband's family for ages and we spend eight months a year there. All Summer I play with my husband and my friends, and the farm, the house and the garden, and the horses and the dogs, and a genuine country store I have down in the orchard—and I rest. But when September comes I settle down to write new monologues. I do my writing outdoors all through September, October and November. I bundle up and chase the sun around the house, and then having several dogs on top of one a good deal of the time helps to keep one warm.

"I can't work indoors, and I am afraid I work in haphazard fashion anywhere—just write a few sentences and act them out mentally and work them over and over, and play with the dogs, and then write a few more sentences. I never consciously study types with a view to making copy of them; but when I start in on a monologue I find that my memory has stored up innumerable little characteristics, expressions and motions and inflections of the type I've chosen.

"Do you know I'm surprised that the men like my monologues as well as they do? There are so many of the points that would, it seems to me, appeal only to women. But the American man does love to laugh at his womenfolk. Every time he recognizes one of his wife's peculiarities in a sketch of mine he's as pleased as a boy with a new top. The women, bless their hearts, don't in the least object to my good natured satire. You see, each woman is firmly convinced that I am making fun of the fads and follies of her dearest friend, and she enjoys it immensely. It never occurs to her to look for her own face in the mirror.

"That isn't always the case. A great many women recognize a joke on themselves and appreciate it. A few women see the joke and resent it. Every little while some serious-minded female writes me a stern letter and tells me I'm a traitor to my sex. She says that when women are ready to criticise and belittle women it is disgraceful in me to block the wheels of progress by holding my sex up to ridicule. Life is a long, serious matter to the suffragists, isn't it? Now, I'm particularly fond of women, but if they were not absurd at times they wouldn't be so delightful."

Carlotta Nillson is in England reviewing the scenes that knew her before the United States had found out that she was one of the greatest of its dramatic artists. The Britons anticipated us in that by several years. In the late Summer she will begin her star shine in Three of Us, a play by an American author. The movement of the play is in one of the crudest portions of the West, but is provided wholly by persons from the East. The title, although suggesting the domestic duo and the intruder of the French comedy cut, I am assured has no such savor in fact. The play turns upon a girl's love for her brother and for a dearer than a brother. It provides tragic possibilities, and, I am glad to hear, will furnish us another glimpse of Miss Nillson's delightful comedy.

Because Miss Nillson's climb has been as toilsome as the heights are deserved she has the "God speed" of every one who knows the worn steps and the beckoning distance.

THE MATINEE GIRL.

THE TERRY JUBILEE.

Extraordinary Demonstrations of Affection for the Famous Actress.

The Ellen Terry jubilee performance at the Drury Lane Theatre, London, on the afternoon of Tuesday, June 12, was the occasion of one of the most extraordinary demonstrations ever accorded any English actress. The performance was played exactly according to the programme already published in THE MIRROR.

A crowd of men and women stood in line all night, hoping to obtain places in the pit or gallery, which portions of the house, in accord with Miss Terry's express injunction, had not previously been sold, and in spite of the large prices offered for seats. The great actress herself appeared at about midnight in motor wraps and with an attendant carrying a lantern. When she called for the "first nighters" and "gallery boys," many of the patient waiters crowded round her to shake hands. Such kindly actions as this consideration shown to the poorer theatregoers—insisting they should have a chance to be present at her celebration and holding for their benefit, as it were, a private reception—have endeared Ellen Terry to the British public quite as much as any of her dramatic interpretations. The most popular actress in Great Britain, her charming and gracious personality has made her also one of the most universally adored of women.

Ellen Terry never appeared to better advantage as Beatrice than under the stress of great emotion, which fairly electrified actors and audience on the afternoon of her historic jubilee. Her appearance was the signal for a stupendous ovation. After the entire programme had been completed, at about half-past five, Lady Bancroft, one of Miss Terry's oldest and closest friends, came before the tableau curtain and addressed the audience, emphasizing the fact that her friends were participating in Ellen Terry's celebration, which was by no means a farewell. "It is a happy, not a mournful, occasion," she said, "for Miss Terry is not going to leave us. She is still able to defy Father Time."

When Lady Bancroft had concluded her speech she gave a signal, the curtain was raised, and the great actress was revealed, clad in classic white costume and surrounded by a large assemblage of persons prominent in literary, theatrical and artistic circles—all of them her friends and well wishers. Lady Bancroft then addressed her personally on behalf of the audience, speaking of her affectionately as "Sweet Nell of Old Drury." Miss Terry, after shaking hands with Coquelin and kissing Duse, whom she thanked tenderly for having come way from Florence especially to be present, endeavored to answer both the formal address and the thrilling tribute of prolonged and tumultuous applause. "Though I stood here as long as the pyramids have stood," she said, in a voice which quavered with intensity of feeling, "I could never say what this day has been to me. I have the heart to wonder at all you have done for me, but not the tongue to praise you. I will not say good-bye. It is one of my chief joys today that I need not say good-bye just yet, but can speak to you as one who still is among you on the active list, still in your service, if you please."

As Miss Terry ended her brief speech and before the mighty wave of surging applause had even began to subside the orchestra struck up "Auld Lang Syne" and all present, on the stage and in the audience, joined in singing the old, sweet song. Gifts and flowers were passed over the footlights until the front of the stage was literally buried with a profusion of fragrant bouquets. Arthur W. Pinero announced that the receipts amounted to approximately $30,000 and the exercises were brought to a fitting and patriotic close by the singing of the national anthem.

THE ALCAYDE PRODUCED.

The Alcayde, by Frederick Barry and George Stephens, Jr., had its first production at Atlantic City, N. J., on June 12. The piece is under the direction of James K. Hackett, and is staged by Julian Mitchell. It is to go to Chicago for a Summer run. The cast:

Don Bertram del Fandango	Thomas Q. Seabrooke
Don Manuel de Mendoza, the Alcayde	Ritchie Ling
Florita	Ivy Clyde
Carlos	Van Rensselaer Wheeler
Gl.ana	Mabella Baker
Belladonna	Winifred Florence
Abu Abdallah	William Schuster
Kas-oka	Alice Hageman
Bartoleme	Eugene Cowles
Mother Zandia	Kathryn Melton
Mocha	Eddie Heron
Sig. Da Capo	Fred A. Sullivan
Pedro	John Miller
Roderigo	Arthur Hull
Joseph	Fred W. Yatt
Pepita	Ida Doerge
Maritana	Martha Edmond
An Irish Monk	F. A. Sullivan
The Bear	Joseph Schrode

KLEIN—KIPP.

Arthur Klein, one of the mischievous boys in Foxy Grandpa, and Evelyn Kipp, an heiress, were married in New York city on June 6 by the Rev. Father O'Keefe in the parlors of Holy Innocents' Church. The bride is only eighteen years old and the daughter of the late Mortimer Kipp, the Boston merchant, who died several years ago, leaving his fortune to his daughter, who will receive it on coming of age. Mr. Klein was assistant treasurer of the Metropolis Theatre before going on the stage.

SEVEN COMPANIES INCORPORATED.

A. H. Woods, Martin Herman and Mortimer Fischel are directors of seven companies incorporated in Albany last week, each with a capital of $5,000. The companies bear the names of the plays they represent: No Place Like Home, The Gambler of the West, The Crooked Path, Chinatown Charlie, The Man of Mystery, Secrets of the Police and Ruled Off the Turf.

AMY STONE WINS SUIT.

Amy Stone was awarded a judgment against Decker and Veronee for $1,200 in the City Court last Tuesday. The suit was brought for a year's salary which Mrs. Stone claimed. She said she was engaged by the defendants for a road tour, and that she received no notice to attend rehearsals. The defendants have appealed the case, and say they will carry it to the United States Court, if necessary.

F. F. MACKEY.

F. F. Mackay, who made his professional debut in 1857, and who, since retiring from the stage some years ago, has become widely known as an authority on subjects appertaining to dramatic art, has been singularly honored by the Actors' Society of America. The following letter tells the whole story:

Mr. F. F. Mackay, Actors' Society of America, 114 West Fortieth Street, New York city:

At the annual meeting of the Actors' Society of America, on June 7, 1906, at Lyric Hall, it was regularly moved, seconded and unanimously carried that, following the suggestion contained in the President's address, previously read, Mr. Mackay, our former President, be recognized by the society at the meeting to-day as the dean of the dramatic profession.

Very truly yours,
W. D. STONE, Secretary.

Unfortunately Mr. Mackay was not present at the meeting when this honor was conferred. His age, experience and devotion to the cause certainly entitle him to this marked distinction.

JOHN W. WORLD AND MINDELL KINGSTON.

The front page carries pictures of John W. World and Mindell Kingston, who are headliners in vaudeville, although in the past they have been connected with some of the best known musical comedy productions. The larger picture shows the players leaning upon one of the trunks that accompanied them on their recent trip around the world, during which they traveled 42,000 miles.

In the smaller picture, which was taken in India, they appear in a bull cart drawn by two sacred cattle, driven by a Hindoo boy. This picture was taken outside of the Tower of Silence, where the dead Parsees are taken for the final rites. The bodies are placed on the tower and left there for vultures to feed upon. When these birds of prey have finished their work the bones that remain fall through a grating into a vault, where they are quickly consumed by lime. This remarkable sight and many others were seen by Mr. World and Miss Kingston, and they never tire of describing their experiences. Their trip occupied eleven months and they appeared in almost every civilized country on the globe.

Mr. World was born in the profession, and has had a varied experience in every branch of the theatrical business. He has always been passionately fond of traveling, and up to date has a record of something of over 600,000 miles to his credit. Miss Kingston is a San Francisco girl and made her first appearance in that city as the Queen in The Queen's Lace Handkerchief. She has a fine soprano voice, thoroughly cultivated, is a clever dancer and an accomplished actress. She played for one season with the Belasco and Meyers Stock company in San Francisco, and there learned the rudiments of the art that has enabled her to intrench herself firmly in the favor of the public.

Mr. World and Miss Kingston are now touring the Summer parks in the West, and from reports received have been meeting with their accustomed success.

LOUIS MILLER'S PLANS.

Louis Miller, of the late firm of Miller and Conyers, who branches out for himself next season, is preparing a production of such magnitude for the new American play Carolina that it will make him a factor in the theatrical field. Platzer and Meixner are painting the scenery, and Kleigel Brothers will furnish the electrical effects. An unusually strong company is being engaged, which already includes John F. Webber, J. H. Lorensen, Phila May and Alice Washburn, late of Our New Minister; Nora Shelby, late of Mrs. Wiggs of the Cabbage Patch, and Helnine Hadley, the original blind girl in Quincy Adams Sawyer. After a week in New England the season will open formally at the Academy, Jersey City, on Monday, Sept. 3. Edward E. Rose will stage the production.

THEATRE OF LABOR.

The Theatre of Labor, represented by Julius Hopp, will give an outdoor production of Life a Dream at a park adjoining Schule's Hotel, Fort Lee, on Saturday evening, June 30. This drama, by Calderon de la Barca, one of the most famous works in Spanish dramatic literature, was translated by Fitzgerald. The piece is a philosophic study of life, dealing with the experiences of a prince, who, reared in the wilderness, all untutored, was brought to his father's court. Margaret Etheredge will play the prince, Walter Morton the king, Adren Riala the king's nephew, and Mercedes Leigh the less important role of Rosaura. The production will be made under the stage direction of Joseph Adelmann. In the afternoon Madame Ogden Crane will present the operetta, A Virginian Romance.

COVENEY LOSES WILL CONTEST.

George T. Coveney, who married the widow of "Billy" Florence, lost his case last week in the contest he made against the probate of his wife's will. The Supreme Court decided that Coveney's plea that he had been cut out of the will through the undue influence of his wife's relatives would not stand. The bulk of the estate will now go to Mrs. Coveney's children. Mrs. Coveney died on Feb. 18, 1906.

THE STAGE ITS OWN HISTORIAN.

Dramas That in Their Lines Tell the Story of the Theatre.

I.

If Fate had so ordained it that no intrinsic records of the old English playhouses should have come down to us, a very tolerable history of the rise and progress of the drama, the idiosyncrasies of audiences and the doings of the players could be written solely from the textual evidence afforded by the drama itself.

It needs no ghost from the grave to tell us that Shakespeare has plainly set it down in Hamlet that female parts in Elizabethan times were played by boys, that actors wore wigs and were paid by shares, not salaries, that tragedians sometimes ranted and comedians often gagged. But there are other points in the greatest of philosophic tragedies not so readily apparent—points that the myriads of dry-as-dust commentators have stupidly ignored. A very familiar colloquy in the play emphasizes the fact that the Elizabethan stage had no scenery, that the roof of the public playhouse was open to the elements and that early English dramatists, like their stately predecessors in Greece, made the most of their surroundings and pressed nature into the service of art. No one who has seen Hamlet on modern boards but must have been struck with the incongruity of that scene in the interior of the castle where Hamlet draws Polonius' attention to the cloud and likens it to a whale. No such discordant note was struck in Shakespeare's time, for backgrounds were not definitely localized then, and when Hamlet directed Polonius' gaze toward the cloud, the spectator in the pit had only to cast his eye upward to see the sky overhead. This device was to some extent a theatrical convention of the period, and the student will find a similar allusion to a cloud in Fletcher's comedy of Monsieur Thomas.

Hamlet not only tells us of the habitude of the players and the general theatrical conditions of the times, but it absolutely reveals the immediate history of the company that first produced it. It will be remembered that the first quarter of the play (presumably an inaccurate and pirated copy) states on the title-page that besides being acted in London it had been performed with great applause before both universities. We have here a clue to a very important fact, and one that lets in a flood of light upon some of the otherwise puzzling and gratuitous theatrical allusions in the tragedy. Hamlet had undoubtedly its first public presentation at either Oxford or Cambridge at a time when the adult players, oppressed by the abounding popularity of the young eyases of the Blackfriars, thought it politic to retire temporarily from the field and to take an excursion into the country. Such references would have been topical to a university audience, and they would have been heightened by the allusion to Polonius as an erstwhile performer in an academic play. Failing the acceptance of this theory (now advanced, I think, for the first time), the student must admit that the passages dealing with the struggle between the boy-actors of the Blackfriars and the adult players are purposeless and lugged in *vi et armis*.

That it was customary in non-scenic times when a tragedy was to be performed to hang up black drapery at the back of the stage we learn from the induction to A Warning for Fair Women, wherein the muses were personified, and History says to Comedy:

"Look, Comedie, I mark'd it not till now,
The stage is hung with black, and I perceive
The auditors prepared for Tragedie."

From a variety of plays it can be gleaned that the customary attire for the prologue speaker was a laurel crown and a black velvet cloak. Allusions to this effect are to be found in Cynthia's Revels (1601) and in Shirley's comedy, The Coronation (1640). Occasionally the routine seems to have wearied, and Fletcher complains in The Woman Hater that a prologue in verse is "as stale as a black velvet cloak and a bay garland."

It has long been maintained, on very unsatisfactory evidence, that change of localities in the non-scenic stage was indicated by the hanging up of boards having the scene of action inscribed upon them. Upon that point the wary student must necessarily keep an open mind. What we do know for certain is that owing to the non-provision of programmes the title of the play so inscribed was exposed conspicuously on the stage. At the beginning of the mimic play in The Spanish Tragedy Hieronimo calls out, "Hang up the title—our scene is Rhodes." Occasionally the prologue came on with the title-board in his hands, as in Brome's City Wit (1629), and sometimes he merely made allusion to its presence, as in the pseudo-Shakespearean History of Sir John Oldcastle, in which he began by saying:

"The doubtful Title (gentlemen) *prefer it*
Upon the argument we have in hand
May breed suspense—"

In the olden days a trumpet was sounded thrice at short intervals before the play began, twice before the Prologue entered and once after. In the old play of Sir Thomas Moore (written about the year 1590), My Lord Cardinal's Players, otherwise four men and a boy, come to perform a morality before the lord mayor and a distinguished company. In this play within a play everything is done in strictly orthodox fashion, from the sounding of the trumpet to the entry of the Prologue. In Goffe's tragi-comedy of The Careless Shepherdess (written before 1629, but not printed till 1656), one finds a curious prelude, the scene of which is laid in Salisbury Court playhouse. Bolt the doorkeeper is discovered presiding over a money box at the seat of custom, and to him enters Thrift, a penurious citizen, anxious to see a play at a cheap rate. Thrift is rather staggered on being told that the price of admission is a shilling, but presuming that business is done at the playhouse as elsewhere, that bargains can be struck, and that twice as much is asked as expected, he proffers a groat on the off-chance. But Bolt's fee is inflexible and the careful citizen has perforce to pay his shilling. To them enters Spence, a courtier, who demands how often the trumpet has sounded and is told thrice. The play therefore has begun. But the pair seem in no hurry to go inside, and Thrift in allusion to the proverbial poverty of poets says:

"I do not think but I shall shortly see
One poet sue to keep the door, another
To be prompter, a third to snuff the candles."

We have here the earliest known allusion to the theatrical candle-snuffer, an indispensable official in the days before gas banished wax and tallow, but one who in non-scenic time was only to be found in the private roofed-in playhouses, as the public theatres of the Bankside gave performances by natural light.

Finally Thrift, who must assuredly have been of Scottish ancestry, concludes that a shilling is quite too much to pay for an afternoon's amusement. So he will ask for his money back (a proceeding not unusual in those days and readily responded to), and betake him to the Red Ball or the Fortune, at either of which he can see a jig and a play for two pence. Allusions to the prices of admission abound in the old dramatists, but as every playhouse was a law unto itself and prices fluctuated according to circumstance, no very reliable deductions can be made from them.

In Elizabethan times, as now, music was played between the acts to signify the breaks and while away the intervals. Possibly the selections were not always carefully chosen, with the result that emotions running counter to the tone of the play were unfortunately aroused in the audience. To avoid this contretemps the careful dramatist had an eye to the inter-act music; and Antony Munday, in his Two Italian Gentlemen, was politic enough to direct exactly what he wanted played in a particular interval, whether "a pleasant galliard," "a solemn dump" or "a pleasant allemaigne."

Before the great fire of London, houses in the metropolis were mostly built of wood, and were cold and damp. To counteract these disadvantages rushes were strewn to a considerable depth on the ground floors of the king's palace and the beggar's hovel indifferently. Whether to lend illusion to interior scenes or for some more practical purpose the stage in Pre-Restoration times was also strewn with rushes; and considering that well-to-do spectators were allowed to sit and smoke there, one wonders that fires were not more frequent in the old playhouses. And yet, during the seventeenth century, only three London theatres were burnt down, the Globe, the Fortune, and, after a long interval, the first Theatre Royal, in Drury Lane.

Just as the clouds overhead were pressed into the service of the dramatist, so, too, were the rushes under foot. In Rollo, Duke of Normandy (1640), Act II, Sc. 1, the Duke says:

"And all the vows my weakness made, like this,
Like this poor heartless rush I rend a-pieces."

No need to make the "poor heartless rush" a "property." The Duke had only to stoop between the utterance of the first and second lines and pick it up from the boards. The appositeness of the illustration lay, of course, in the continual presence of the rushes. Similar allusions were made to their employment in The Duchess of Malfi and The Martyred Soldier (1630).

All taverns and places of business in olden times were to be distinguished by their painted sign boards, and with this custom the playhouses fell in line. In Hamlet, Shakespeare makes adroit allusion to the sign board of the Globe, on which Hercules (as he says) was depicted carrying the world upon his shoulders. Similarly, Thomas Heywood, in his tragi-comedy of The English Traveller, acted at the Cockpit in Drury Lane before 1633, makes one of his characters say:

"—— I'll rather stand here
Like a statue in the fore-front of your house
Forever; like the picture of Dame Fortune
Before the Fortune playhouse."

The fact that "My Lord Cardinall's Company," in the old play of Sir Thomas Moore, already spoken of, only consisted of four men and a boy, hints that much doubling took place in by-gone times, and from other sources we know that to be the case. In the black letter copy of Cambyses, a morality by Thomas Preston, acted in 1561, there are clear indications that the thirty-eight characters in the piece were divided in irregular proportions among a company of eight. As everything has its compensations, it would seem as if a wise Providence ordained it that poets should fall foul of each other and indulge in personal abuse on the stage, that future generations might be enlightened as to their whims and crochets. Had it not been for a petty squabble of the sort we should never have known that Ben Jonson led up to the modern practice of calling an author by coming on the stage unsolicited. It was he who was aimed at by Dekker in Satiromastex (1602), when he made one character say to another, "Besides, you must foreswear to venture on the stage when your play is ended, and to exchange courtesies and compliments with the gallants in the Lords' rooms, to make all the house rise up in arms and to cry, 'That's Harner, that's he,'" etc.

Jonson himself could be severe on other's weaknesses, and never lost an opportunity to ridicule the vain creatures who occupied seats on the stage. In The Devil Is an Ass we find Fitzdottrell saying to the partner of his bosom:

"Here is a cloak cost fifty pounds, wife,
Which I can sell for thirty, when I have seen
All London in it, and London has seen me.
To-day I go to the Blackfriars' playhouse,
Sit in the view, salute all my acquaintances,
Rise up between the acts, let fall my cloak,
Publish a handsome man and a rich suit;
And that's a special end why we go thither,
All that pretend to stand for it on the stage;
The ladies ask, 'Who's that?' for they do come
To see us, love, as we do to see them."

Other dramatists spoke with equal contempt of the stage lounger, who managed, nevertheless, to retain his position down to the days when the introduction of scenery drove him temporarily off the boards. In The Scornful Lady, as played at the Blackfriars, about the year 1616, Beaumont and Fletcher sneer at a certain order of flashy stool holders, whose only use for swords was to reach fire at a play to light their pipes with. Smoking in the house seems to have been regularly permitted, and Ben Jonson in Bartholomew Fair (1614) speaks of vendors "who accommodate gentlemen with tobacco at our theatres."

W. J. LAWRENCE.

A NEW MUSICAL CLUB.

A new club has been formed in this city, composed of musical directors of theatrical companies and is called The Wanderers, with J. Sebastian Hiller as its President. Its object is purely social and intended to foster the mutual welfare and intercourse of gentlemen following the same calling. Meetings are held weekly at Lyric Hall until such time as it is deemed advisable to establish a permanent home. Although but a few weeks old, it has grown rapidly since its inception and contains among its members gentlemen who are well established in the profession. A constitution and by-laws have been adopted, and the interest manifested in the organization bids fair to make it a permanent organization.

IN FAVOR OF PLYMPTON.

In Boston last Tuesday the Grand Jury returned "no bill" against Eben Plympton, who was charged with assault upon Capt. George Martin at his home in Kingston, Mass. Captain Martin has entirely recovered from his injury.

AT THE THEATRES

Grand—The Postmaster's Daughter.

Rural comedy-drama, in four acts, by Neil Twomey. Produced June 11.

Irma Bartlett	Laura Jacoby Deane
Fannie Hodge	Grace Campbell
Mrs. Boardman	Mabel Stanton
Samantha Willis	Fanny Carew Grant
John Bartlett	Burr Caruth
Arthur Boardman	Neil Twomey
George Boardman	Jack W. Hendrix
Jed Huckins	Edwin Mordant
Hen Perkins	Felix Haney
Beth Parson	Walfred Wilson
Hank Johnson	Frank M. Allen
Billie Smith	"Tweetie" Duncan
Andrew Carrington	T. A. Burrough
Walter Franklin	F. P. Watson
Mrs. Walter Franklin	Eleanor Babbitt
Henry Rice	Paul Knowlton
Mrs. Henry Rice	Edythe Raymond
John, Servant of Carrington's	Albert Rowland

The Postmaster's Daughter has had the audacity to violate practically all the ancient rules for June productions; in other words, she made a decided conquest of her audience at the Grand Opera House. The play, by Mr. Twomey, who, in acting, allotted himself the part of the hero, is a rural "comedy-drama," minus two-thirds of the ordinary claptrap and local color live stock. The piece merits something more than the commendation ordinarily accorded a successful second-grade production, inasmuch as the tragic motive of the situation was intellectual instead of being the customary and brutal complication of betrayed innocence. The virtue of the heroine was above reproach and even the villain had no designs on the house of the people he sought to victimize. It is difficult to judge just how much of the success of the piece was due to the author and how much to the charm and vivacity of Laura Jacoby Deane, the Daughter in question, who, though perhaps somewhat given to overdoing her part, certainly should rank as one of the two or three best heroines seen in these secondary performances during the past season. Even her exaggerations were accurately attuned to the temperament of her audience. It is seldom indeed that the reviewer, returning from one of these presentations, carries with him the memory of a truly fascinating leading woman. In fact, the occasion is so extraordinary that it deserves specially to be chronicled. The play was almost as far above regular "by-gosh" melodrama standards as the actress; if some of the comedy were made a little more individual and a little less flagrantly conventional The Postmaster's Daughter might possibly stand side by side with the great "down East" successes.

Irma Bartlett is the only child of John Bartlett, the old postmaster and grocer of a small Maine township. Her mother was a Western woman, and two years of Arizona life spent with her maternal relatives account for a freedom of manner and hearty buoyancy of spirit entirely foreign to the staid New England type. Irma and Jed Huckins have been comrades since their childhood days and Jed, at least, has fallen very consciously in love. It was one of those old familiar friendships which even permit of a kiss—as a wager or on some other particularly particular occasion—and naturally looks forward to marriage as the normal consummation of its own gradual development. In the first act Arthur Boardman and his brother George arrive from New York. Arthur immediately falls in love with Irma, who makes her initial entrance on horseback with the mail bag, and George is willing to help matters along, in the hope that Arthur will make an unsatisfying marriage and be disinherited by their wealthy uncle. Jed, in a frenzy of jealousy, after having forced a quarrel with the New Yorker and gotten the worst of it, is on the point of striking him down with an ax, when Irma appears to interrupt the murder. As she explains, her father will need the ax to chop kindling wood in the morning. In the second act Irma frankly confesses her love for Arthur and Jed shows himself to be possessed of all the sterling qualities of his race; after a tempestuous scene he agrees not to harm his rival, only threatening dire vengeance if ever the city man shall tire of his country bride. The old postmaster, catching Irma and Arthur in the act of kissing, sternly orders the man out of his house. Then and there, before her father and the village gossips, Arthur proposes marriage to Irma and is accepted—on the one condition that he obtain his uncle's consent. The scene of the third act is laid in New York city. Irma, now Mrs. Arthur Boardman, has been unable to acquire the manner of metropolitan "high" society or adapt herself to the restraint of social conventions. For a joke, she has turned the hose on the old uncle, who is really a genial sort, and has soaked him to the skin. Similar escapades are left to be inferred. The situation has become equally distressing for both bride and young husband; loving each other not one whit less they are separated by the impassible chasm of instinct and breeding. The low-comedy village "cut-up" arrives; Irma receives him with boisterous enthusiasm and invites him to join their fashionable dinner party—which soon brings the meal to an untimely end. Disheartened and in despair, the country girl announces her intention of returning to her native State. The last act takes place in the old post office on Christmas Day, precisely one year after the opening scene. George Boardman, who has been in town, has contrived to intercept all his brother's letters pleading for a reconciliation. Jed enters, vows to make good all his threats, and is again reduced to a docile humor by Irma's entreaties. Arthur appears on the scene and Irma, who has barely recovered from her illness sufficiently to ride her favorite horse for the first time since her return, literally collapses into his arms. There is no cause to get the divorce, which, at the instigation of the evil brother, she has just set about obtaining. Arthur, Irma and her old father are to travel for a year, that she may have an opportunity to learn her difficult lesson by gentle degrees. Here is a "rural" plot founded on an admirable idea—an intellectual, philosophic truth simply expressed, sympathetic and every bit as intelligible to the popular mind as the hoary crudities out of which are generally built the frame works of these comedy-dramas. Neil Twomey is to be congratulated most sincerely. As has already been mentioned, some of the comedy characters were distressingly "up-country." This refers more particularly to the three gossips, who were as offensively ubiquitous as the usual choir—which was happily omitted.

Miss Deane has perhaps already received as much praise as is good for a young woman who still must win laurels in higher fields. In the final act she was genuinely pathetic. Burr Caruth gave an admirable performance of the old postmaster, whose nature was capable of only one hatred—a bitter animosity for whoever brought unhappiness to the child of his affection. Edwin Mordant was a rather melodramatic young farmer and lover; but he had the earnestness and physique to make such passion convincing and a role which required a display of emotion. Mr. Twomey himself was an unassuming and gentlemanly hero, a man whose quiet acting carried as much authority as his direct speech. Felix Haney was grotesquely amusing as the local "cut-up," which was all that was demanded of him; he played with infinite spirit and energy, seeming thoroughly to enjoy his role. Grace Campbell was Fannie Hodge, who pulled Hey round by the ear before they were married and was herself, much humbled, led about in similar fashion thereafter; it was a good bit of juvenile character work. The trio of village cronies was less interesting; yet perhaps the three players were not to blame for making very little out of what was obviously almost nothing at all. "Tweetie" Duncan was laughable as the up-to-date boy, as wily as impudent; T. A. Burrough did well as the wealthy uncle; better than Mabel Stanton, as his wife, and the several minor parts in the third act—practically "extras"—were suitably cast. Not to mince matters, Jack W. Hendrix gave a lamentable performance as the villainous brother. Yet he had the excuse of being assigned to a character for which he was eminently unfitted. Miss Deane, it should be added, has an excellent contralto voice, which was effective in the delivery of her lines and still more effective when she sang a song so bewitchingly that she received half a dozen encores.

Academy—Taming of the Shrew.

The third week of the Sothern-Marlowe engagement at the Academy began with The Taming of the Shrew. Boisterously as they play this comedy, Mr. Sothern and Miss Marlowe do not fail to put a certain subtle touch to the characters of Petruchio and Katherine. The shrew is not Miss Marlowe's best impersonation, and her work is no more convincing now than when she appeared in the role last Fall, but the charm of the woman dispells criticism and makes one satisfied to see a pretended termigant instead of a real one. Mr. Sothern's Petruchio has the same qualities as before—manliness, persistency and a sense of humor. The support was generally adequate. There have been several changes in the cast since the revival at the Knickerbocker. Baptista is played by William Harris, Vincencio, Thomas Davis; Hortensio, Edson R. Miles; Pedant, P. J. Kelly, haberdasher, Frederick Kaufman.

THE MERCHANT OF VENICE.

The last half of the week was devoted to The Merchant of Venice. Mr. Sothern's performance of Shylock has been criticised as lacking depth and breadth. It certainly offers a satisfactory picture to the eye and contains more than a superficial indication of the various attributes of the character. Miss Marlowe is a pleasing Portia and her reading is so entirely delightful that shortcomings in acting the part can easily be excused. Fred Eric played Gratiano; T. L. Coleman, Antonio; Frederic Lewis, Bassanio, and Milicent McLaughlin, Jessica.

The audiences were large during the entire week and unusually enthusiastic. This week Twelfth Night is the bill for the first half and Hamlet for the second half, the engagement closing on Saturday night.

West End—Rip Van Winkle.

George Ober and his supporting company appeared in Rip Van Winkle last week, giving an adequate performance of the old play, but arousing no unusual enthusiasm. Mr. Ober played Rip with considerable unction. His impersonation was made in a good comedy manner, and in the few pathetic scenes he gave complete satisfaction. Adeluide Dunlap was rather listless as Gretchen, and much too handsome for a shrew. Marion Shirley made a charming Meenie in the fourth act, and Baby Beatrice, who had the baby role in the first and second acts, proved to be a very clever child. Edgar Halstead as Derrick, Ernest B. Carr as Nick Vedder, William Whelp as Cockles, and Shelly Hull as the grown-up Heinrick were well placed in the principal roles. The minor characters were satisfactorily acted.

This week Jacob P. Adler begins a series of farewell performances before going to England, appearing in a repertoire of his best plays, supported by his Yiddish company. The plays he will present are The Merchant of Venice, King Lear, Der Fremder (The Stranger), Uriel Acosta, Die Messer Kraft (The True Power), Der Wilder Mensch (The Wild Man), and Broken Hearts. Last night's bill was The Merchant of Venice.

Alhambra—Robin Hood.

The Alhambra Opera company, under the direction of Milton and Sargeant Aborn, began its engagement at the Alhambra Theatre last week in the famous old De Koven-Smith opera of Robin Hood. Good audiences attested to the popularity of the opera, which was well sung and well acted by a company that contained some of the original singers of the roles they portrayed. The cast was made up as follows: Robin Hood, Harold Blake; Sheriff of Nottingham, F. Stanton Heck; Little John, Karl Stall; Friar Tuck, Maurice Hageman; Alan-a-Dale, Ethel Houston; Will Scarlet, Huntington May; Guy of Gisborne, Campbell Donald; Maid Marian, Vivian Brewster; Dame Durden, Agnes Stone; Anabel, Meta Carson. This week Fra Diavolo is the bill.

At Other Playhouses.

KEITH AND PROCTOR'S 125TH STREET.—The Private Secretary was last week's attraction and the humor of it appealed to large audiences. The company is now billed as the Keith and Proctor Stock company. Paul McAllister was amusing in the leading role and William Norton scored a distinct success as Douglas Cattermole. Robert Lowe put much unction into the part of Mr. Cattermole, and Beatrice Morgan as Edith, Agnes Scott as Eva, Mathilde Deshon as Mrs. Stead, and Izetta Jewel, George Howell, H. Dudley Hawley, George M. Belden, Julian Reed, Harry Marshall, and William Morrissey made up a good cast. Gus Leonard and the pictures were in the olio. This week, Leah the Forsaken.

CASINO.—West Point cadets to the number of 250 attended the performance of The Social Whirl on June 12. Adjutant-General Corbin and his staff were present in a box, and many other prominent military men were in the audience. Several special songs were introduced and as a final chorus the graduating song, "Army Blue," was sung by Joseph Coyne, assisted by the entire cadet body.

IN OTHER CITIES

KANSAS CITY.

Nat C. Goodwin played a half week's engagement at the Willis Wood 7-9, presenting his latest comedy, The Genius, and a one-act play entitled In a Blaze of Glory. When We Were Twenty-one was put on for the closing performance. Business was good in spite of the lateness of the season and rather warm weather.

The Woodward Stock co. gave The Little Minister at the Auditorium 10-16, playing to good business. Eva Lang appeared in the role made famous by Maude Adams and created a most favorable impression, winning enthusiastic applause after each act. Albert Morrison in the name part and George Farren as Thomas Whammond also scored heavily, while Will Davis, Charles Schofield, John Davies, Rosabelle Martin, John Todd, and Stuart Beebe handled the lesser roles in admirable style. The production was well staged and costumed. The stock season closes with the end of the present week and the Auditorium will be dark until Aug. 16, when the above co. will return for a new season. One week will be played in Kansas City and then the co. goes to Omaha, where they play the entire season at the New Burwood Theatre.

Fairmount Park had one of the biggest crowds in its history Sunday, 10, which was the beginning of the third week at this popular resort. In the Fairmount Theatre Abbott's Players put on a two-act musical comedy entitled The Ballet Dancer, which was very well received by two large audiences. Principals in the production included Bruce and Cooper, a clever pair of Dutch comedians; Lucile La Tour, Jack Abbott, and Fred Kennedy, all of whom pleased. An attractively costumed chorus was a feature of the piece. Hiner's Third Regiment Band gave two concerts daily at the park and proved a big drawing card. Other park amusements were also well patronized.

The Ellery Band opened their fourth week at Electric Park 10 to the usual immense crowd, and were more enthusiastically received than ever. Excellent programmes have marked their engagement here and the band has scored a most decided hit with Kansas Citians. Reckless Russell, the high dive bicyclist, continues as an extra attraction, his act attracting considerable attention. The alligator farm continues to be a source of much attention also, while the numerous park attractions seem as popular as ever. Vaudeville in the German Village scored, as usual.

The Royal Hungarian Band began their last week at Forest Park 10 to another enormous crowd, and as some very attractive programmes have been prepared for the week business will doubtless continue big. The Nelson Family of acrobats are the big free offering of the week and proved a decidedly worthy attraction, their performance being one of the best of its kind ever seen here. The vaudeville bill at Hopkins' Theatre proved a strong drawing card, as usual.

Frank L. Woodward and O. H. Buckley, of the Willis Wood Theatre, left last week for New York to make the bookings for the coming season. The Woodward and Burgess Amusement Co., has the management of ten theatres in the Middle West, besides the Woodward Stock co. at Omaha and another co. by the same name on the road.

D. KEEDY CAMPBELL.

NEWARK.

Julius Steger, Forrest Robinson, and Julie Herne with the new musical playlet, The Fifth Commandment, at Proctor's Park Place Theatre, caused that production to be anticipated with more than ordinary interest by those in the audiences who were acquainted with Mr. Steell's literary work. The central idea in the playlet so strongly resembles the one in The Music Master that as the story developed the experienced playgoer was inclined to fancy that Mr. Steell found his inspiration in the Belasco-Klein production, in which David Warfield has come into prominence as the greatest comedian, in the finest sense of that term, on the American stage. Mr. Steell states that he has not seen The Music Master, and therefore the resemblance between his playlet and the earlier comedy-drama may be regarded as one of those coincidences frequently occurring in theatrical enterprises. As the grandfather Mr. Robinson finely blends the quick irascibility of an aging and warm-tempered man, whose heart as well as his pride had been hurt, with the sweetness of a strong nature, capable of deep affection, but chary of showing it, save to those nearest and dearest to him. To the impersonation of the granddaughter Miss Herne brought the charm of a fine, winsome and ingratiating personality, and a sincerity, simplicity and buoyancy in acting that combined to make her embodiment very beguiling. The programme also introduced Della Fox, Mlle. Lillian Bender, a young violinist; Ben Beyer, a comic cyclist; May Duryea and W. A. Mortimer in a humorous skit entitled The Impostor; Willie Weston in imitations of George M. Cohan, Joe Welch and others; Smith and Campbell, rapid-fire jesters, and the three La Mase Brothers, knockabout comedians.

The attendance at Hillside Pleasure Park, where Olive Swan's equestrian combination is the principal attraction, continues to be large.

At Olympic Park Said Pasha, with which the Aborn Opera co. began the third week of its engagement at this popular suburban resort. Presented as it was, it provides a great deal of enjoyment for those who find pleasure in the combination of merry comedy and melodious song. The principals in the cast were as follows: Said Pasha, Joseph W. Smith; Hassen Bey, Dick Jones; Heydad, Robert Lett; Nockey, Frank Wooley; Serena, Grace Orr Myers; Bullah Bolah, Marion Chester, and Queen Alta, Bertie Dale.

Olive Swan, who has charge of the Wild West Show at Hillside Park, was injured during the performance 13 by a fall from a horse she was riding in the hurdle race. With two cowboy riders and another equestrienne she had made one circuit of the track and was on her way around for the second, when her horse suddenly dashed toward the gateway in the fence that leads to the stables. There was a bar up and the animal tried to clear it. He jumped short, however, striking it and being thrown on the other side. Miss Swan fell to the ground and was rendered unconscious. She was picked up and carried to a tent occupied by one of the performers. Dr. Herbert B. Vail, of Washington Avenue, Belleville, who was summoned, examined her there and found that she was badly bruised and that one of her hips was injured.

GEORGE S. APPLEGATE.

PORTLAND, ORE.

The one pronounced dramatic local success of the season is the presentation of The Eternal City at the Baker Theatre 3-9 by the reorganized Baker Stock co. The attendance has been so large and the success so pronounced that the management has been forced to extend the engagement into a second week. Standing room is at a premium every evening. The cast, so far as the men are concerned, is by long odds the ablest we have seen this year, those who deserve particular mention being Edgar Baume as Rossi, John Sainpolis as Bonelli, Donald Bowles as Bruno, William Dills as Angelelli, Howard Russell as Mingelli, and Frederick Esmelton as the Pontiff. Lillian Lawrence maintained the only feminine character of consequence in the role of Donna Roma with her usual sincerity and finish, her scenes with Rossi and Bonelli being especially effective. A notable feature of the production was the elaborate scenery, the incidental music by Mascagni, and the faithfulness of the costumes. The two weeks run of The Eternal City will be broken 10 by a production of The Man of the Golden West. When We Were Twenty-one is underlined to follow.

The Hawaiian Band occupied the Heilig 7-9 to good business. This theatre opens a regular season 10 with the Kendall Musical co. in The Rounders. The cast will be made up of theatrical refugees from the San Francisco Tivoli and other first-class musical houses. The cast so far as announced includes Lottie Kendall, Bessie Tannehill, Myrtle Vane, Laura Atkins, Robert G. Pitkin, Ben Lodge, Millar Bacon, Ned Lynch, E. F. Seamans, and a trained chorus of over thirty voices. For the second week, 17-23, the bill will be The Telephone Girl.

The Oaks, our local Dreamland, opens for the season 9.

The current attraction at the Star 4-10 is A Pleasant Day.

Sunday concerts are to be given at the Lewis and Clark Fair Grounds during the Summer season, and for the dates of June 13-17 a natural pyroscenic reproduction of the San Francisco disaster is announced.

Brought to Justice occupies the boards at the Lyric 11-18.

John F. Cordray, one time of Portland but for the past year of Spokane, comes back to town representing Charles Sweeney, the mining millionaire of eastern Washington, and places his hand on his heart and swears that he is to build a new $200,000 theatre within the near future. A queer thing about this report is that there is a ray of probability and truth surrounding it, in which it differs from the twenty or thirty other rumors concerning similar enterprises.

JOHN P. LOGAN.

INDIANAPOLIS.

Presented by the Rebecca Warren Stock co. at the Park 7-9, East Lynne proved as interesting as of old to the large audience present at the opening performance. Miss Warren as Lady Isabel repeated her success of last season, giving a careful and finished performance that brought tears to many eyes at the unhappy ending. Frank Denithorne as Archibald Carlyle was capable and effective. Cast as Sir Francis Levison, Fred Montague marred his performance by not being thoroughly familiar with his lines. May Nibio Drew as Cornelia made a hit with the audience. Sowing the Wind followed 11-13, giving Miss Warren another opportunity for the strong, emotional work for which she is so admirably fitted. Her Rosamond was artistic and worthy of the highest praise. Frank Denithorne as Mr. Brabourn and Fred Montague as Ned Annesley were satisfying on the whole. Elmond Plaig as Mr. Watkin, Charles Bouton as Lord Petworth, and M. B. Streeter as Sir Richard Caulter did exceptionally well in their respective roles. Lynda Earle, Blanche Bryan, and May Nibio Drew were acceptable, and altogether it was one of the best productions put on by the co. The Wife 14-16. Romeo and Juliet 18-23.

The engagement of the St. Cecelia Quartette at Fair Bank 11-16 was canceled at rehearsal, as the young women's singing proved unsuited to the needs of the park. Spencer Kelly, baritone, a favorite at Fair Bank, who was in the city, was engaged, and with Rudolph Koster, the violinist and conductor of the orchestra, as soloist, will appear throughout the week. The evening 13 the delegates to the convention of the National Editors' Association, now in session here, will be entertained by the Commercial Club at Fair Bank.

In spite of the cold evening a large crowd visited Wonderland Park 12 to aid the Star's Summer Mission fund for sick babies, when half of the gate receipts were turned over to this worthy charity. All the attractions did a record breaking business. Mlle. Marie Blanche, who has recovered from injuries received two weeks ago in her Slide for Life, thrilled the people in a successful attempt in the same act.

Two large crowds attended the Forepaugh-Sells Circus 11.

Ellis Levy, a young violinist of this city, won first place in the annual competition of the students of the Chicago College of Music, receiving a gold medal. He will leave early in July for Switzerland, where he will study under Professor Seuret.

Joseph Parsons, of the Savage Grand Opera co., is spending the Summer at his home in this city, studying new roles under John Geiger, his former teacher.

PEARL KIRKWOOD.

LOS ANGELES.

The Mason started its Summer season of burlesque 3, staging Fiddle-Dee-Dee in a brilliant and catchy manner and headed by Rice and Cady, Bobby North, Edward Gallagher, and James T. Kelley, all of whom are extremely popular in this city. Rosemary Glosz, the soprano of the co., has quite a good voice and uses it in a fetching manner, and as to her gowns, they are stunning. The soubrette is Lillie Sutherland, a vivacious little dancer and well chosen for her part. Rice and Cady were given an old time welcome, which put them right at home with the house; and as for North and Kelley, suffice it to say that their greeting was quite as hearty. The chorus was pronounced just about right, so that settles it. Crowded houses for the week necessitate a second week's run.

Jane was the bill at the Belasco 4-10, with Juliet Crosby playing the part of Jane, and she was well worth seeing and deserving of all of the praise bestowed, for her characterization was splendid. William Bernard scored a big hit in the part of Tipson, and Robert Dempster surprised all of his friends in his clever handling of the part of Charley Shackleton, the man who simply had to have a wife. Eugenie Thais Lawton has retired from the co. and new members to be added are Marie Howe, who will take Virginia Brissac's place; Amelia Gardner, who was with the co. last year (a favorite of all the patrons), and Will R. Walling, who will be leading man, making his initial appearance June 11 in The Soldiers of Fortune.

At the Burbank 3-9 was The Girl I Left Behind Me, an old time favorite and house packer, a play all absorbing and built to enthrall audiences. The piece was well set and costumed, and its great success was due to John Burton, William Desmond, Harry Mestayer, Blanche Hall, Elsie Esmond, and Fay Bainter. A Contented Woman will be the bill 10-16.

At the Grand a thriller in the shape of Lost in a Big City was given to packed houses 3-9. 'Twas a play that taxed the scene and property man and called for great strenuousness on the part of the actors, but, then, the public went wild with sensation and were satisfied. Next week Queen of the Convicts.

The Hotchkiss repeated I. O. U. for a second week to big business, and will run it for a third 10-16.

On Tuesday evening, June 5, Constance Crawley and her co. of players were seen in a moonlight pastoral—Romeo and Juliet—in the magnificent grounds of E. L. Doheny. This was a benefit for the co. and was a success socially, financially and otherwise.

DON W. CARLTON.

MILWAUKEE.

Milwaukeeans were treated to a delightful rural comedy-drama, entitled Out of the Fold, at the Davidson 10 by the favorite Brown-Baker Stock co. Colin Campbell's direction and staging were done in a praiseworthy manner. James Durkin made Nolan Crane, the schoolmaster, a manly and lovable person. Edith Evelyn did not have as much to do as her many admirers wished, but as Helen Guy she gave a wonderfully appealing performance. Colin Campbell had a part well suited to his personality and temperament, and as Jim, the sheep herder, he sunk his identity into the role and his performance was a gem. Lee Baker as John Lathrop was the embodiment of self-possession and polished villainy, and his work was admirable from every standpoint. Grace Mae Lamkin in a splendid make-up played Mrs. Cobb, the village gossip, in splendid manner, and there seems to be no limit to this clever actress' versatility. Riley Chamberlin as Daddy Pinchback stepped into the atmosphere of the part and gave a most delightful performance. Albert Brown as Toby Tompkins was excruciatingly funny and he carried the house by storm, as did dainty and cute Blanche Crozier as Susie Tompkins, with their specialties. Others who acquitted themselves excellently were Al. Loomis, clever May Louise Algen, Reginald Parry, Claire Brandt, Frances Boyce, Estlle Jerome, and William Macachek. The Little Minister 18-24.

James Kyrle MacCurdy, one of the most popular and finished actors of the past Thanhouser co., was welcomed back at the Bijou 10 by an immense and admiring audience. Mr. MacCurdy's present vehicle is The Old Clothes Man, written by himself, and the play pleased immensely. As Solomon Levi Mr. MacCurdy played with wonderful preciseness and merited the vociferous applause bestowed upon him for a truly artistic performance. The co. is an excellent one and includes Estelle Barker, Mabel Van Buren, Will R. Goodal, Harry Cooper, Mary Emmonde. The dancing specialty by Nellie De Veau is one of the best ever seen on any local stage. This week's attraction marks the closing of the popular playhouse. Manager Pearce is to be congratulated for the many good attractions he has offered his patrons.

The chief attraction at the Wonderland this week is the Igorotes, and people are thronging the place to witness the dog eating Filipinos by the thousands.

Morin's Band is attracting large audiences at Pabst Park.

CLAUDE N. NORRIE.

CLEVELAND.

The most important event in theatrical circles the past week was the leasing of the Coliseum Garden Theatre by Manager Harry D. Kline, of the Euclid Avenue Opera House, and the Herz Stock co. will be transfered to that theatre 18, opening in A Night Off.

An American Citizen was given by the Herz Stock co. at the Euclid Avenue Opera House 11-16 and proved to be a happy selection. R. C. Herz gave an artistic impersonation of Beresford Kruger, and Mary Boland's Beatrice Carew was a charming bit of acting and established her as a favorite with her auditors. All the rest of the characters were well assumed. The Euclid Avenue Opera House will be dark the rest of the season.

William Farnum and his excellent co. are playing to the capacity of the Euclid Garden Theatre. The bill offered 11-16 was a strong one, Pygmalion and Galatea, preceded by the trial scene from The Merchant of Venice, with William Farnum as Shylock and Jane Oaker as Portia. The Lady of Lyons 18-23.

A Trip to Chinatown was the closing bill of the stock co. at the Coliseum Garden Theatre 11-16.

The weather the past week has not been favorable for the Summer resorts, but Luna Park did not suffer much, on account of the strong attractions offered. Don Philippino's Band, the Aldas, Arzo, Obiji, and Wand will be the features 17-23.

The David M. Hartford Stock co. presented The Ironmaster at the Lyceum Theatre 11-16, this being the last week of this co. in stock. Mr. Hartford and co. of six will appear at Keith's 25.

Lincoln Park, under the management of Frank Spellman, a well-known amusement man, will open 18. It is on the sunset side of the river, and under the new management will undoubtedly become a popular resort.

Drew and Campbell are putting the Colonial Theatre in shape for opening next season early in September, and Charles Hertzmann, their business-manager, announces a list of Independent stellar attractions that will continue for over forty weeks.

WILLIAM CRASTON.

DENVER.

Because of her personal popularity here Henrietta Crosman had a successful week at the Broadway 4-9, although her play, Mary, Mary, Quite Contrary, was generally considered tiresome. Nat Goodwin follows for a week, after which the Broadway will be closed for the Summer.

There is more "doing" in theatricals here this Summer than ever before in Denver's history, with two dramatic stock cos., a musical comedy co., a burlesque co. and two ten-cent vaudeville houses in full swing.

The Augustin Daly Musical Comedy co. opened at Manhattan Beach 9 in The Country Girl and scored an emphatic hit. The co., of more than sixty members, is an excellent one. Sam Collins immediately established himself as a favorite. Harold Crane, Hallyn Mestyn, Harold Vizard, Arthur Hess, Adams Duchray, Adele Rafter, Elsie Reeves, and Jessie Bradbury deserve the highest praise. The chorus did notably good work and the opera was handsomely staged. Ben Toy went.

The Bellows co. will present Old Heidelberg 10-16 at Elitch's.

The stock co. at the Curtis Theatre is playing to excellent business in The Two Orphans. Walter Newman plays the two parts of De Vaudrey and Jacques most effectively. Dorothy Brokate portrays Louise in a sympathetic and intelligent manner.

The Fischer Stock co. is packing the Empire at every performance. Kate Coyle, Rube Welch, Mae Beatrice, Kitty Francis, Louis Worth, and William Cross won much applause in the burlesque in Mormonland. Good specialties were introduced. A Straight Tip next.

MARY ALKIRE BELL.

SALT LAKE CITY.

Salt Lake Theatre has been given over to commencement exercises the past week, a kaleidoscopic picture, so to speak, of pretty girls. It is needless to say there has been full houses. Week of 17 is divided between Henrietta Crosman and Nat Goodwin.

At the Grand the Ethel Tucker Stock co. has had an excellent week, presenting East Lynne to capacity of the house each night and matinee. Miss Tucker is making friends here that will insure her a warm recognition in the future. She is supported by a good co.

The Lyric has our good natured friend big Bill Bittner, surrounded by a capable co., who have been presenting For Her Children's Sake to good business.

The best Summer attraction in the city is at Casino Park (formerly Utahna Park), where Linn's Merry Travesty co. has been giving its patrons double the worth of their money with The Mascot and A Night in Morocco. The work of Ord Franks and Horace Mann as principals is very good. Jessie Brown is extremely clever in specialty dances. Leon Errol and Tony West are funmakers of the popular sort. Frances Grey is a young woman with a future before her. She reminds me of the days when Alice Nielsen was doing this same sort of thing in the 10-20 Wonderland here (now defunct). Jessie Livingston is worthy of mention. The chorus and costuming is very good.

The Bon Ton keeps right along in spite of all kinds of shows and all kinds of weather, packing houses nearly all the time and presenting a straight vaudeville bill.

C. E. JOHNSON.

SPRINGFIELD, MASS.

The Hunter-Bradford Players made the biggest hit of their engagement with Trilby week 11, arousing more interest even than they did with their clever playing of What Happened to Jones the week before. The work of Henry Kolker as Svengali, Julia Booth as Trilby, Clarence Handyside as Taffy, Robert Ober as Gecko, and John Daly Murphy as Zouzou was commendable. A party of New York theatrical managers, who were stopping in Springfield overnight on an automobile tour, went to the theatre intending to stop only a few minutes, but stayed through the performance and praised the work of the co., and especially that of Mr. Kolker. Because She Loved Him So is the bill for week 18.

The Poli Stock co. gave an admirable presentation of Camille for week 11-16. Mary Stockwell as Camille was convincing and Harry Burkhardt was the lover. The stage settings were particularly good, as is the rule of this co. In Tennessee's Pardner the week previous they had several special sets painted.

Manager George A. Whitney was so encouraged by his Bernhardt engagement, played in a tent and under other difficulties, that he is talking of building an independent theatre here. If he gets satisfactory five-year contracts with the independent managers he says he will go ahead.

The Barnum-Bailey Show is due on Hampden Park Saturday, 16.

Eddie Cartier, stage carpenter all season for several big productions, is passing the Summer at his home here.

EDWIN DWIGHT.

MONTREAL.

The Fuller Stock co. opened its season at the Francais in His Brother's Crime 11 to good business. The co. is a capable one and gave an even performance. Lillian Norris in the leading role did good work and made the usual conventional head of a melodrama human. Robert Gaillaird was fair as the blacksmith Victor and good as his dissipated brother. J. Kelly did good work in the comedy part. Some specialties were introduced with good effect. The play itself was impossible, like most of its class. The Factory Girl 18-23.

The co. from the Bijou moved up to the National on the closing of the regular stock and put on an excellent performance of La Dame de Chez Maxim 11-16. M. Dane as the much worried Pettybon and J. Careme as the General were both capital. M. Fertinel did clever work as the Doctor, Magda Simon scored as Mme. Madame Piet was most amusing as Pettybon's wife, and clever character sketches were given by Messrs. Darcy, Nyms, and Dormez.

Dominion Park still continues to draw large crowds.

The Colonial Septette, one of the best musical acts seen here in a long while, is in its second week at Sohmer Park.

Riverside Park presents a good vaudeville bill.

Mr. Barnard, of the Barnard Stock co., which opens in July in Stanley Hall, is in town making arrangements for his opening.

W. A. TREMAYNE.

COLUMBUS.

Columbus' theatrical bill of fare has been greatly diminished during the past week and a half and the only place that a play hungry mortal can get any satisfaction at all is at the parks, where vaudeville reigns supreme, and that, like olives, only serves to whet the appetite.

In the bill commencing 10 Olentangy has the best of the season, and the headliners are easily Robert Rogers and Louise Macintosh in their new sketch, entitled Out of Sight. The playlet is cleverly constructed and gives both performers an opportunity to demonstrate their comedy abilities. Mr. and Mrs. Rogers, as they are known in private life, are, with Fay Courtney, William Deming, Theodore Johnston, and Burt Wesner, the only members of the recent Glaser Stock co. at the Southern retained by Manager Glaser to fill places in his newly organized Toledo co. Others in the bill at Olentangy are Delmore and Darrell, Annette Duval, the Katon Brothers, Willie and Edith Hart, and J. K. Hutchinson and co. in a playlet, The Idol Smasher. The bill is a good one and deserves good patronage.

Ringling's Circus plays Columbus 18 and will undoubtedly have capacity business, since this is one of the best circus towns on the map.

Work on the new Majestic Theatre is progressing slowly but surely, and will probably be ready for a September opening.

JOSEPH RUSSELL HAGUE.

BUFFALO.

The offering of the Jessie Bonstelle Stock co. at the Star week 13 was Dorothy Vernon of Haddon Hall to very large and appreciative audiences. All of the parts were in capable hands, but the honors of the performance must be credited to that very clever actor, A. H. Stuart.

The Lyceum Players closed 9, owing to poor patronage.

The Academy closed its most successful season in many seasons 9 and will reopen early in August.

Goff Phillips, who has just closed his first starring tour in A Trip to Egypt, reports a very prosperous season and will undoubtedly produce a new musical comedy early in September. Mr. Phillips has received very flattering notices on the excellency of his work as the unlucky Jew.

Tommy Hyde, who has been with Lew Dockstader several seasons, called during the past week and will leave here in a few days for the metropolis to commence rehearsals of the mammoth minstrel show that Mr. Dockstader will send on tour next season.

John Dwyer, formerly of the Baldwin-Melville Stock, was seen at Kenilworth during the past week.

We all felt a deep regret at the announcement of the death of Mrs. William Manning, mother of John Manning, which occurred in this city 11.

P. T. O'CONNOR.

PROVIDENCE.

One of the most pleasing plays yet given by the Albee Stock co. at Keith's was When We Were Twenty-one, put on 11-16 to large houses. It is a delightful comedy and offered splendid opportunities for Messrs. Ingersoll, Lowe, Wise, Turner, and Nicander. Jane Wheatley was at her best as Phyllis and Berton Churchill had the role of David Hirsch. A Texas Steer 18-23.

The attraction at the Empire 11-16 was The Belle of Richmond, with Kathryn Purnell in the name part, supported by Hallett Thompson, James Kennedy, Dave Walters, Edwin Curtis, and Kitty Cameron. Between the acts illustrated songs were introduced by Willard Dyer. Very good business. The Two Orphans 18-23.

Bernhardt appeared at a special matinee at the Shubert 11 before a fair house. She presented the second act of Hamlet, the third act of Camille, second act of L'Aiglon, and second act of Frou-Frou.

Arrangements are being made for a hoodoo night

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at Keith's 25, when the Allen Stock co. will give its thirteen booked and thirteenth performance.
HOWARD C. RIPLEY.

SEATTLE.

The San Francisco Opera co., under the management of Russell and Drew, opened their season at the Grand Opera House May 21 with Bruinio as the first week's bill. The cast includes some clever comedians and good voices, and the engagement should prove to be a popular and successful one. The Strollers 27-2. The Wedding Day 3-9.

The Temple Stock co., including Lansing Rowan, who was a favorite here during previous stock engagements, offered several changes of bill during their engagement at the Seattle 21-26. They play Across the Sea 27. A Message from Mars 30-2, and The Belle of Richmond 3-9.

The Aylesworth co. opened to a packed house and had large audiences throughout the week in A Hidden Crime. The play proved a popular one and the co. increased their popularity with Third Avenue patrons. Caught in the Web 27-2. Slaves of the Orient 3-9.

It is announced that the burlesque attractions offered at the Seattle last season will be discontinued next season, and the house will be included in a circuit of theatres throughout the Northwest that will offer first-class vaudeville. This circuit includes Salt Lake, Butte, Spokane, Seattle, Vancouver, B. C., and Portland, Ore., and will be under the management of John Cort and book in connection with the Orpheum circuit.

Manager John Cort's announcements for next season include the following attractions under his management: Florence Roberts, in The Strength of the Weak for the first half of the season and The Broken Rosary from February; Maude Fealy, in The Illusions of Beatrice; Max Figman, in The Man on the Box. The Stewart Opera co., to be organized to play over the Northwest circuit only by W. G. Stewart, and in association with R. Kronberg, Calve, and Lonsevalle, will each be booked for concert tours.
RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Mary Marble and Little Chip in The Night of the Fourth 4-9 pleased big business. Vaudeville 11-16, including the Military Octette, Girl with the Baton, and Blanche Sloan.——EAST LAKE CASINO: Vaudeville to fair business 4-9. The Mascot and Mikado 11-16.

MONTGOMERY.—CASINO ELECTRIC PARK (O. A. Neal, mgr.): Chassino the feature week 4-9 gives a wonderful exhibition in chalkvography. The other numbers, Howard and Bland, Murphy and Willard, James and Bonnie Parker, were all good, drawing large business. Vaudeville 11-16.

ARKANSAS.

FORT SMITH.—LYRIC (Winfrey R. Russell, mgr.): Hayter and Janet, Jean Raleigh, Early and Late, and H. O. Albright 4-9 good business. Week 10-16: Carrol and Clark, Neola, Rand and Byron, H. O. Albright.——ELECTRIC PARK (C. A. Case, mgr.): Helen May Butler's Band 3-9; good attendance. Week 10-16: Galbraith and Parrell, moving pictures, Carl Berry's Orchestra. Week 17-23: Ferguson and Beeson, Carl Berry's Orchestra, moving pictures. Fort Smith Chautauqua 24-July 4.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. P. Hall, mgr.): Elleford co. in Are You a Mason 4-10; performance and attendance fair. The New South 11-17.——YE LIBERTY PLAYHOUSE (H. W. Bishop, lessee): Bishop's Players presented Are You a Mason 4-10, pleasing large attendance.——IDORA PARK (H. W. Bishop, lessee): Idora Opera co. in The Chimes of Normandie 4-10; fine co.; operas well rendered and house packed nightly. The Mascot 11-17.

COLORADO.

LA JUNTA.—THEATRE (Ed C. King, mgr.): Elks' Imperial Minstrels 6 (local; benefit Elks' charity fund; direction Miller and Draper); not up to standard of previous years; capacity business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Andrews' moving pictures 3 pleased fair business.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The fifth week of the popular Hunter-Bradford's Players saw them in The Amazons 11-16, possibly the least ambitious play presented so far; however, crowded houses greeted them at every performance to the answer; Thomas Thorne had a good opportunity for displaying his talents, which he was not slow to avail himself of, with Eva Vincent as a close second in sharing the honors; the other favorites—Orma Caldara, John Findlay, Arthur Hoyt, Alida Cortelyou, Kathryn Morse, Marion Lorne, Frank Pixby, Henry Barnard, and Julia Dean—as usual made the most of the characters, which were not adequate to their talents; hence they were far from being seen to the best advantage; Clarence Handyside was "kindly loaned" to the Springfield co., as Trilby in the bill there this week, and where the "up river branch" of the excellent Hunter-Bradford coterie are endeavoring to establish themselves in the same favor that they are receiving here; John Wesley joins the local co. next week, when the bill will be The Little Minister.——POLI'S (S. Z. Poli, prop.: Louis Kilby, mgr.): Margaret Pitt, heading the stock co., scored a hit in an ambitious production of Camille 11-13, which, considering the short range rehearsal, as it was not decided to present the play until three days before the opening, spoke well for the talents of the star and co.; attendance, as usual, big. Sherlock Holmes closes the week, when Campbell Stratton will have the opportunity of playing the star part in the home of Gillette.——FOOT GUARD ARMORY: Bernhardt and her co. appeared in Camille at a one o'clock matinee 8, to, of course, a delighted audience, notwithstanding the handicap of being presented in an out of the way place, lack of scenery and with rubber neck neo-pitch seats; however, with the divine Sarah and her artistic co. all this was forgotten, and those to whom high art appeals were grateful for the chance once more of witnessing a performance that was so superbly and artistically acted that one was lost in admiration and unmindful that it was acting and not real life. Ringum and Bailey are booked 15 and for the first time will omit the parade, to the great chagrin of the youngsters and their parents.——ITEMS: An exciting dramatic item is chronicled when the Beefsteak Club braved the extreme heat and the camera and had their pictures taken en masse; this will interest the many Thespians who have enjoyed the privileges of their jolly Bohemian club rooms, where Beef and Liberty is blown on every stein.—The Hartford Opera House will inaugurate Summer vaudeville 18, opening with a co. with Tom Walton as the headliner.
A. DUMONT.

WILLIMANTIC.—LOOMER OPERA HOUSE: ITEMS: Manager John H. Gray returned 13 from his New York booking trip with many Shubert attractions for the coming season. House opens Aug. 20 with week of repertoire.—William Foran, of Checkers co., took part in K. of C. memorial services 10 and is visiting his parents here.

WATERBURY.—JACQUES (Harry Parsons, mgr.): Full Stock co. in The Cowboy and the Lady 11-16 to large and well pleased audiences.

IDAHO.

BOISE CITY.—ORPHEUM: Vaudeville.——RIVERSIDE PARK (M. Christensen, mgr.): Co. engaged on the coast failed to arrive.——FOREST PARK (Will Lock, mgr.): Opened with vaudeville, moving pictures and dancing; fair business.

ILLINOIS.

BLOOMINGTON.—ITEMS: The three performances of The Chimes of Normandy by the Amateur Opera Club 1, 2 netted $950 for the Girls' Industrial Home.—The Grand Opera House is now in the hands of the men who have the contracts for remodeling, redecorating and new upholstering. John W. Chatterton, manager of the house, is now in New York booking attractions for next season.—Local acrobats are this season engaged as follows: The Flying Wards and the Aerial Smiths are with Ringling's Circus, John O'Neil is with the De Nova Troupe playing the Eastern parks, Dave O'Neil and Archie Bergstrom (O'Neil and Bernardo) are with the Great Mundy Carnival co., Arthur Berrie is with the Patterson and Boulvard Carnival co., and the Flying Fishers and the La Van Family are with the Forepaugh-Sells Circus.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Illinois Music Teachers' Association 12-15; large musical gathering.——MAIN STREET (Davis and Churchill, mgrs.): Livingstone Stock co. opens Summer engagement 17 with The Charity Ball.——AL FRESCO PARK (Vernon C. Seaver, mgr.): Innes Band 7, 8, drew big crowds. Modern Woodmen have park week 11-17.——VIRGINIA BEACH (Frank Heinecke, prop.): This popular resort is getting large crowds.——STONE HILL GARDEN (Frank Grave, prop.): Stock co. week 11-16 in A Royal Waif; good.——ITEM: Vaudeville drawing well at both Wentz's and Jacobs'.

CHAMPAIGN.—WALKER OPERA HOUSE (G. F. Hamilton, mgr.): Season closed.——WEST END PARK (Matt Kunell, mgr.): Dave Woodruff Stock co. May 28-16. Plays: Land o' Cotton, The Gambler and the Lady, The Government Spy, Man of Power, Cowboy Girl, Dr. Jekyll and Mr. Hyde, Shadows of Sin, Cast Upon the World, and The Lighthouse Robbery, drawing large houses nightly.

DANVILLE.—WONDERLAND PARK (H. L. Breinig, mgr.): Week 10-17: Dare Devil McCurry, the Nelsons, Demuth, and North Brothers Comedy co.; business fair.

INDIANA.

RICHMOND.—GENNETT (Ira Bolsher, mgr.): The Purple Prince 11, 12 (local), pleased good business.

HAMMOND.—TOWLES OPERA HOUSE (M. M. Towle, mgr.): Will open regular season July 29.——GRAND (H. Brooks, mgr.): Vaudeville.

INDIAN TERRITORY.

SOUTH M'ALESTER.—SANS SOUCI PARK THEATRE (A. Bert Estes, mgr.): Payton Sisters 11-30.——LYRIC: Vaudeville (under canvas). Parker Amusement co. 7-9; good, to large crowds.

IOWA.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): High School commencement exercises 6 were attended by a large and fashionable audience. Rev. William A. Quayle, of Chicago, delivering the principal lecture.
FRANK SIMONDS.

SIOUX CITY.—RIVERSIDE PARK PAVILION: Howard-Dorset co. 10 opens a fourteen weeks' Summer engagement; change of bill twice a week; opens with Niobe and Kathleen Mavourneen. This is the co.'s third Summer season here; always pleasing good houses.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Decorah High School Commencement 20, 21. The management of the Grand have booked a number of excellent attractions for the coming season, and they look for a good business.

KANSAS.

TOPEKA.—AIR DOME PARK (Crawford and Kane, mgrs.): Doing fair business. H. D. Rucker's Kozak Wonder co. (under canvas) in repertoire; bill for this week includes Dad's Girl, Camille, The Black Flag; big business last week.——ITEM: Vinewood Park Theatre opened 10 to capacity, presenting Leah the Jewess, under direction of Lorraine Buchanan and co.; good co.; highly pleased.
DAVID J. AUGUST.

LEAVENWORTH.—SUMMER THEATRE (Maurice and Charles Cunningham, mgrs.): The bill for week 10 includes La Tell Brothers, acrobatic work; Pickerill and Bean, song and dance artists; Lou Hanvey, singing act; Tom Hefron, Clarence Haslet, and the Suprascope; business continues the best.

FORT SCOTT.—FERN LAKE PARK (Hafer and Love, mgrs.): Whyte Dramatic co. week 3 drew only fair business on account of bad weather. Plays: Rip Van Winkle and Colorado.

LOUISIANA.

SHREVEPORT.—PARK (Ehrlich Brothers and Coleman, mgrs.): Rentfrow's Jolly Pathfinders 3-8. Plays: Lucretia Borgia, Camille, Michael Strogoff, From Sire to Son, The Three Musketeers, A Break for Liberty, and A Fight for a Million; good attraction and houses. Same co. will continue 10-15.

MAINE.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): The Bartley McCullum Stock co. opened season week 4, presenting The Head of the Family to a capacity house; co. strong one, headed by Alma Powell and Elliot Dexter and including Leslie Bingham, Ivor Lowrie, juveniles. Esmeralda week 11 and The Governor of Kentucky week 18; good advance sale.——PEAKS ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Season opens 18, with bill headed by Jane Kennark, Robert Compson, Helen Strickland, Lucy Cohen, Gilbert Ely, Frank Jamieson, Bertram Yost, and James Devine. Opening attraction, The Prince Mrs. Johnson.——CAPE COTTAGE "THEA" (E. V. Phelan, mgr.): Season opens 18 with In Missouri; the roster includes Lester Lonergan, Alice Trent Hunt, Harry J. Ingram, J. A. Nunn, Ernest Stone, Antoinette Perry, Bernice Walters, Helen Davidge, Wyrley Birch, Raymond L. Bond, and J. A. Waters.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Charles K. Harris and the Harcourt Comedy co. pleased good houses 7-9 with Bad Boys, Prisoner of Andersonville, Rip Van Winkle, and Heart of the Klondike. The Morin Sisters in Parisienne doll dances deserve special mention and were a drawing card. Keystone Dramatic co. week of 11 was well received in a pleasing repertoire.——ITEM: Mr. Klark, of the Klark-Urban co., called on his friends in this city 12. The co. will open the season at Camden July 5.

BANGOR.—OLDTOWN CITY HALL THEATRE (E. J. Jordan, mgr.): Utah 6, presented by a good co., pleased a large audience. The Convict's Daughter 8 enjoyed by good audience. Harcourt Comedy co. opened for week 11 to large and highly pleased audience; co. and performance excellent, and clever specialties.——ITEM: The rest of the season the co. will play under canvas, commencing 18. Manager Harris has complete equipments, large pavilion, convenient stage, good scenery and seats.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Bowdoin College Dramatic Club in The Rivals (return) 7; excellent, to large and fashionable audience.——ITEMS: Al. F. Wheeler's New Model Shows appeared here 12.—The above house closed 7 for the season.—Merry Meeting Park Theatre will open for season 18, with J. W. Gorman's amusement attractions, including opera, vaudeville and musical.

BATH.—COLUMBIA (Oliver Moses, mgr.): U. S. Moving Picture co. 13, 14 pleased small houses. Cummings' Wild West 20.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Al. Haynes, mgr.: George A. Haley, res. mgr.): The Wright Huntington Stock co. presented Moths 11-16 and gained new honors; Alexander Von Mitzel as Lord Jura gave an ideal impersonation; the strong feature of the production was the excellent work of Cerilus Giles as De Corres; Mr. Giles read his lines with rare intelligence and fully realized all the dramatic possibilities that were in them, his good work being accorded much applause; Harry S. Hadfield as Prince Zouroff succeeded most happily in meeting the demand of the character; Harry Blakemore as the Duke of Mull gave an admirable performance; James A. Bushell as Ivan was most meritorious in a small role; Eugenie Hayden as Vera Herbert gave a most delightful impersonation and well merited the generous applause that she received; Jessie Ralph as Lady Dolly scored a big success; Miss Ralph has become a big favorite, as she is one of the best character women that has ever appeared here; Louise Gerard as Duchess De Beaux played the part admirably; Bijou Washburne as Punchia Leach had a congenial part, to which she did justice; the production was a sumptuous one in point of scenic equipment and stage mounting; costumes elaborate; the production was staged under the direction of Mr. Von Mitzel; attendance good. For Fair Virginia 18-23.——SHEEDY'S (M. R. Sheedy, mgr.: C. R. Cook, res. mgr.): J. Frank Burk Stock co. presented The Power of the Cross 11-16 and gave satisfaction; J. Frank Burke as David Adams gave to the character a strong and manly impersonation; Ethel Elder, who returned to the co. 11 after several weeks' illness, played the part of Sue with natural grace and sweetness; Miss Elder received a most cordial welcome on her reappearance; Gustave A. Gauss as Dick Gardner scored a hit and gave an excellent performance of the character; David Landau as Ben Langley and Harry E. Humphrey as James Whitney were very good; Ann Singleton as Madge Gardner had a congenial role, in which she was seen to good advantage; Bert Walter, Florence Hartley, Florette Mack, John A. Daly, and Harry Russell gave good support; the production was well staged under the direction of Harry Andrews; attendance good. A Royal Slave 18-23.——ITEMS: Alexander Von Mitzel, leading man of the Huntington Stock co., has signed as leading man with Blanche Walsh in The Kreutzer Sonata, opening in September.—The work of H. McClellan, scenic artist of the Huntington co., has received much praise from the local press for his artistic scenic embellishments.—Manager John W. Barry, of the Burke co., spent a few days in New York on business.—Harvey L. Watkins, representing the Barnum and Bailey Circus, was in town 7-9.—W. H. Barwald, late of the Hathaway Stock co., Lowell, Mass., joined the Burke co. 11 and will make his first appearance with the co. 18.—Manager Huntington was in town 6-9.—David Landau will close his engagement with the Burke co. 16.—The members of the Huntington co. were entertained at luncheon by friends at Stone Bridge, R. I., 11.—Everett Aldrich will join the Bennett-Moulton co., opening at Catskill, N. Y., 18.—Iris Maynard, who has been visiting her husband, Alexander Von Mitzel, of the Huntington co., returned to New York 12.—Nat Lellingwell arrived from Lowell 11 to spend the Summer with friends.—Manager Sheedy will open his season of Summer vaudeville at Newport, R. I., 18, with C. R. Cook in charge.—The Savoy Theatre, under the Cahn & Grant management, will open for its first season under the local direction of W. Fred Mason in September. The report that the house is to be given over entirely to one-night stands of high class drama is not correct. Manager Mason states that there will also be plays to suit the theatregoers who enjoy the popular priced attractions as well.—The Academy will be conducted on much the same principle; high class attractions intermingled with bookings of the popular priced entertainments. It will be a complete line of attractions that the Fall River theatregoers will see this coming season at the Academy and Savoy.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in As Men Sow 11-16; Gertrude Dion Magill was remarkably clever as Brinda Musgrave; the part was entirely different from any in which she had previously been seen here and her work was warmly applauded; Wilbur Higby as Neel Musgrave scored another hit; Robert McClung as Hamish did a clever bit of character comedy work and added to his popularity; Frank Thomas made the most of a difficult part; Jessie Arnold and Rose Tiffany won new laurels; Baby Eddy, specially engaged for this play, appeared to good advantage. Naughty Rebecca 18-23.——ITEMS: George Hurley, for the past three years drummer with Hathaway's orchestra, closed 9. Stanley Wood, a local drummer, who has been on the road several seasons, joined 11.—Lillie A. Hull and Ethel Sanderson, of the Valsare bicyclists, are spending a week's vacation at their homes in this city. They are accompanied by Margaret Knowles, of Birmingham, England, another member of the same troupe; all three will rejoin their co. in New York 18; they will appear at Lincoln Park early in July.

NORTH ADAMS.—RICHMOND (William P. Meade, mgr.): House closed with performance of Leslie Carter in Zaza 11; unusually strong attraction to big business; Mrs. Leslie Carter made the trip from Springfield to North Adams in an automobile; owing to storms the party was not able to reach the city until 3 o'clock in the morning, but the trip through the Berkshires was greatly enjoyed; Mrs. Carter came to the Berkshires on her wedding tour some years ago and had not been in this section since; Mr. Shay, a member of the Leslie Carter co., was a former student at Williams College; his brother, who was also a student at the same college, was killed in an elevator at one of the North Adams hotels a few years ago.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Mrs. Leslie Carter in Zaza 9; excellent, to full house.

MICHIGAN.

SAGINAW.—JEFFERS (Sam Marks, mgr.): Maples Stock co. week of 10.——RIVERSIDE PARK CASINO (F. W. Richards, mgr.): This resort opened for the season 3 to crowded houses, giving two performances a day of the following bill: Harry Edson, Barr and Evans, Mitchell and Love, Eckert and Berg, the Broomstick Witches, Fred Wenck and co., Geiger and Walters, Hebbert and Rogers, Ettie Fyvie Dench, and the Le Pages 10-16.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Ill Henry's Minstrels May 31; excellent co. and house. Willard Mack and Maude Leone Stock co. 4-9; exceptionally fine; co. and productions; Mr. Mack, Miss Leone, and Frank Tebbs deserve special praise.——ITEM: J. C. Lewis (of Plunkard) and wife and baby have arrived for the Summer.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Under Two Flags 3; very good production to good business. Saulsbury Stock co. 4, 7 in Camille and A Victim of Villainy; good co. and business.——WAVERLY PARK THEATRE (J. S. Wilson, mgr.): Week of 4-9 The Idler and A Wife's Mistake pleased good business.

CADILLAC.—THEATRE (C. R. Russell, mgr.): Mack-Leone Stock co. opened in Up York State 11 to good business; most excellent co. Plays for balance of week: The Little Minister, Sins That Live, Madame Satan, When We Were Twenty-one, His Wife's Family, and Carmen.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Chicago Stock co. 4-9. Plays: A Soldier of the Empire, My Partner, The Parish Priest, The Suburban, Quo Vadis, Cinderella, The Scout's Revenge; co. gave excellent satisfaction to capacity. Will return 18-23.

MARQUETTE.—OPERA HOUSE (A. P. Koepcke, mgr.): National Stock co. opened week's engagement with Beyond Siberia 11; fair and pleased audience. School Commencement 15. Tom Marks Stock co. 25-30. My Wife's Family 11.

OWOSSO.—OPERA HOUSE (Stevens and Beardsley, mgrs.): Texas Sweethearts 11; fair house. William Owen in Merchant of Venice 12; large and well pleased house.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): A Regular Fix (local High School) 8 pleased good business. Tom Marks Stock co. week of 11 opened in An Irish Artist to good business.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Winslnger Brothers' co. 10-17 opened in Clover Dale to S. R. O.; very good co. Hoeffler Stock co. 25-30.

MINNESOTA.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Moving pictures, San Francisco fire, 13; light business.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): Otto Krause, with the Wood Sisters, played to excellent business the entire week;

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the co. was the best that has been at the park this season. Baker-Price co. 18-23. Chauncey L. Southern co. for four weeks, commencing 25.——ITEM: Manager Clarke, of the Baker-Grand, has just returned from a business trip to Shreveport and New Orleans, La.

VICKSBURG.—SUBURBAN PARK THEATRE (James E. Moles, mgr.): Wills Musical Comedy co. May 27-8; good co. and business; pleased. The Butlers 9; fair business; disappointed. The Wood Sisters opened 10-23 to capacity; good co. and performance.

NEW HAMPSHIRE.

BERLIN.—ALBERT (Grant Beth, mgr.): House closed a most successful season 11 with Shepard's moving pictures.——ITEM: Beth and Bibber, lessees of the Albert Theatre, have leased the Cascade Park Theatre, which will open 17 with Jack and the Beanstalk. This cosy Summer theatre has been entirely remodeled and refitted, and is one of the most beautiful in New England.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Quincy Adams Sawyer 12 pleased fair house.

NEW JERSEY.

ASBURY PARK.—CASINO PIER (J. B. Belcher, mgr.): Imperial Opera co. 4-16 pleased small houses. Navassar Ladies' Band 10. Tivoli Musical Comedy co. In The Girl from Paris 18-23. Navassar Ladies' Band (return) 24.——ITEM: Bandmaster Arthur Pryor, of this city, will open a two weeks' engagement at Willow Grove, Philadelphia, Pa., and then return to this city for the Summer. Duss' Band July 1-7.

NEW YORK.

ELMIRA.—BORICK'S (Henry Taylor, mgr.): The Manhattan Opera co. continued its triumphal career with a splendid production of Claude Duval 11-16, the offering making a tremendous hit to capacity houses; Robinson Newbold in the title-role was the star, his rare baritone voice and personality winning unusual praise; the Constance of Helene Large was an attractive bit of acting, and her vocal work increased her host of admirers; Henry Taylor as Lorimore was the reliable and conscientious factor he always is and Edward Flavelle as Blood Red Bill and George Overy as Boscat kept the audiences bubbling with mirth; Marie White won new honors as Mistress Betty, while Alonzo Price as Magruder was convincing; Louise Horner as Dolly, Lillian Whiton as Rose, and Guy Tully as Sir Whipple Waffle contributed much to the success of the week. The Lily of Killarney 18-23.——THESPIS HALL (Elmira College Association, mgrs.): Fraternity of Thespis in Twelfth Night 8; excellent performance; capacity.——ITEMS: Roy S. Smith, recently Albany manager of the Publishers' Press, has been made press representative at Borick's.—Georgiana Campbell has joined the Tivoli Comedy co., Rochester, assuming the roles heretofore taken by Daisy Green, who has been obliged to retire by reason of illness.—Lester Murray has been placed in charge of the Barnum and Bailey advertising car No. 1.—Barnum and Bailey's Circus appears in Elmira in August.—Alonzo Seely has joined the Empire Stock co.—M. Reis has reappointed Frank Williams manager of the Empire Theatre, Albany.—James J. Waters, resident manager of the Samuels Opera House, Jamestown, N. Y., has been appointed manager of the Celeron Theatre, Celeron, N. Y.—The William Kennedy Circus has been organized and will take the road shortly.—Fenton R. Quigley has been appointed manager of Burnham Park, Lewiston, Pa.—William H. Stewart and Annie Hollingsworth have closed with The Millionaire Detective and are spending the Summer at Chambersburg, Pa.—Elwin Strong has joined the Rebecca Warren Stock co. and E. Coe Albertson the Tivoli Comedy co.

J. MAXWELL BEERS.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Neill Stock co. in The District Attorney pleased large audiences week 11-16; James Neill in the leading character was most excellent and was ably supported by the co.; this closed the engagement of this organization, who have made a most favorable impression upon our amusement goers. On 18-23 the Louise Vale Stock co. will inaugurate their season, appearing in The Ironmaster.——COOK'S OPERA HOUSE (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): Large and delighted houses greeted the Moore Stock co. in There and Back week 11-16; Bertram Lytell and Effie Hext made much of the roles allotted them; Adelina Raffeto, Elizabeth Ross, Gus Forbes, and Lionel Harold deserve praise for careful work. The Bonnie Brier Bush week 18-23.——BAKER (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): El Capitan, as interpreted by the Tivoli Comedy co., attracted fine audiences week 11-16; Edith Millward and Jack Henderson made decided hits; the chorus was strong and was highly complimented for attention to detail. Florodora week 18-23.——LYCEUM (M. E. Wolff, mgr.): The Stewart Opera co. appeared in Babette week 11-16 and business was very satisfactory; Edna Fassett in the title-role captured the attendance with her delightful vocal efforts and was enthusiastically applauded; Bessie Fairbairn, Bowman Rawlston, George W. Leslie, and George Warnock rendered efficient support. Fatinitza week 18-23.——ITEMS: Ontario Beach, under the management of James E. Clancy, attracted immense throngs week 11-16, which were entertained by Ralph Johnson, Sherman's dog circus, Walter and Minnie, lasso experts; the Lowes, sensational autedats, and other special features.—At Glen Haven Park large attendance week 11-16; attractions included the Nelson-Farnum troupe of acrobats, Frank Burt, equilibrist; American Trumpeters, and Musay, ventriloquist.

J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. B. Jacobs, mgr.): Melbourne MacDowell Stock co. in Resurrection 10-14 pleased fair sized audiences; Mr. MacDowell was seen to excellent advantage and was admirably supported by Laura Nelson Hall. Mrs. Leslie Carter in Zaza 15, 16. The MacDowell Stock co. will resume their engagement 18-23 in Antony and Cleopatra.——ITEMS: William S. Corliss, who died suddenly in New York last week, was buried here 9.—The advance sale for Mrs. Leslie Carter has been large.

G. W. HERRICK.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Clifton Mallory and Genevieve Dean in David Garrick, assisted by local talent, 13, 14; best local attraction ever here; Mr. Mallory as Garrick and Miss Dean as Ada Ingot were excellent; other local parts were all well taken and the play was beautifully staged; the event was under the auspices of the steamer and hose cos., and the theatre was packed at each performance.

TROY.—PROCTOR'S GRISWOLD (William H. Graham, mgr.): Proctor's Stock co. 11-16 in A Young Wife pleased satisfactory houses. The Brixton Burglary 18-23.——LYCEUM (Burns Gilliam, mgr.): London Assurance 11-16 by the Lyceum Stock co. drew good houses and pleased. Mrs. Leslie Carter presented Zaza 13 to full house.

BINGHAMTON.—CASINO PARK (J. P. E. Clark, mgr.): Billy Johnson and his Creole Belles 11-16 drew large crowds.——WHITE CITY (L. E. Wagner, mgr.): Vaudeville bill week 11-16 included Williams' Musical Trio, Allen Coogan, the Marvelous Rood, and the Seyons, pleasing good houses.

WARSAW.—FARMAN (D. M. Cauffman, mgr.): Herald Square Stock co. (Ritter and Fanshawe, mgrs.) week 11 opened with Man to Man and gave general satisfaction to very good business. Other plays: A Romance of Kentucky and A Sailor's Sweetheart; pleased fair business.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): Kleptomania 18. Camp Fire G. A. R. State Encampment 20, 21.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): Colonial Stock co. week 4, with fairly good houses every night. Hadley's moving pictures 11 pleased large audience.

JAMESTOWN.—CELORON (J. J. Waters, mgr.): Business very good; bill included Frank Bush, Mullen and Corelli, Columbia Comedy Four, the Vernons, and Lillian Ashley.

UTICA.—MAJESTIC (Wilmer and Vincent, lessees; E. L. Koneke, mgr.): Daniel Frawley Stock co. in The Liars 11-13 and The Dancing Girl 14-16; business fair.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Alson Brubaker, mgr.): Orpheum Vaudeville co. 7, 8; good, to fair business.——BIJOU (Adams and Treat, mgrs.): Moving pictures and illustrated songs continuous daily to capacity. Vaudeville 14, 15.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): Mahara's Minstrels 7 pleased fine house. McEwen (hypnotist) 14-16.

OHIO.

DAYTON.—FAIRVIEW PARK CASINO (Elmer Redelle, mgr.): Kelcey Moore, Alice Alva, Clark Gandy, Sherman and Fuller, Josephine Gassman and pickaninnies, and kinetograph 10-16; first two fair; balance excellent; capacity. Barlow's Minstrels 17-23.

LUCIEN A. SOWARD.

EAST LIVERPOOL.—ROCK SPRINGS THEATRE (M. P. Cooley, mgr.): Vaudeville week 11. Bill: Zinnell and Boutelle, Jupiter Brothers, Jolly Georgia O'Rooney, and the Melnotte-La Nole Trio, pleasing good business. Next week, the Musical Bennetts, St. John and La Fever, Carr and Lind, and Yamamnoto Brothers.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—DELMAR GARDEN (Skouplos and Marra, mgrs.): The North Brothers Comedians finished a good week with repertoire and opened 10 with Jack o' Diamonds.——BIJOU AIR DOME (Lasserre and Co., mgrs.): Vaudeville bill week 10 included Rosie Murry, Aherns and Baxter, De Van Sisters, Jack Benson, and Dutch Walton; fair opening business.——EMPIRE (A. Feltenstein, mgr.): Week 10: Walker and Burrell, Dick Light, the Tennis Trio, the Sharrocks, and Hindhouse.

PENNSYLVANIA.

HARRISBURG.—PAXTANG PARK (Felix Davis, mgr.): A strong vaudeville co., consisting of the following people, held the attention of a crowded auditorium and pleased week ending 4: Trask and Howard, Nellie Nice, Mr. and Mrs. Nell Litchfield, rural comedy; Billy Hines, comic singer; Kittie Trio, comedy musical and dancing act. Professor J. A. Kelley gave a balloon ascension twice daily. Week of 11-16 the following bill to very good attendance: Cardownie Sisters, singing and dancing; Marie Le Roy, vocalist; Bell and Richards, comedy musical act; J. F. Clark, in wit, story and song; the De Anos, comedy acrobats.

ROCKY SPRINGS.—PARK THEATRE (H. B. Griffiths, mgr.): Bijou Minstrels 11-16, headed by the Bijou Comedy Four, pleased fair patronage. Mamie Fleming co. will begin an engagement 18-23, producing two plays a week; for opening week, Yankee Boss and Carmen.——ITEM: Gilmore Day, celebrated by the local musicians 4, was a great success. One of the features of the day was a parade including 25 bands of music. After the parade the bands congregated on the steps of the Court House and played patriotic airs under the direction of Chris Burger and Ad Stork.

JOHNSTOWN.—LUNA PARK THEATRE (Hy. Clark, mgr.): Week of 11-16: Prunelli and Lewis, Kitty Stevens and her International dancers, the Tuscans, and Waldorf and Mendez pleased good business; weather somewhat cool.——ISLAND PARK (J. P. Flournoy, gen. mgr.): This park suffered severely last week from an overflow of the river along whose banks the park is situated. The menagerie was washed away and the construction of some of the buildings seriously interfered with. The loss will be about $1,500 and the completion of the park interfered with for some weeks.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. 7-13 in At Cozy Corners and Sweet Clover; good business; pleased; co. very good. Lorraine Dreix and A. Glasmire were well received. The Power of the Press 14-16.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Closed for the season.——ITEM: Sheedy's Freebody Park Theatre will inaugurate its fifth Summer season 18, opening with a strong vaudeville bill headed by Hilda Carle and the Twelve Red Raven Cadet Girls. Charles E. Cook will, as usual, be Mr. Sheedy's efficient manager.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK (S. H. Weiss, mgr.): Hollingsworth Twins opened their second week's engagement in Under Southern Moss 10; pleased good business.——ITEM: Fully 15,000 people attended the Park 10, attractions being excellent.

PALESTINE.—OLYMPIC OPERA HOUSE (W. Davis, mgr.): Crowded houses week of 4; capacity business; three performances daily.

VERMONT.

RUTLAND.—PARK THEATRE (Felix Biel, mgr.): Tommy Donnelly's Minstrels week 11 to capacity. Warde Stock co. week 18. Plays: A Wife Wanted, The Garrison Tangle, A Family Affair, Soldier's Sweetheart, and Farmer's Daughter.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): The Real Widow Brown 9; good co.; fair business. San Francisco moving pictures 15.

VIRGINIA.

RICHMOND.—CASINO (Charles I. McKee, mgr.): Vaudeville 11-16 to good business. Vaudeville 18-23.

WASHINGTON.

TACOMA.—ITEM: Week of 2-9 has been one of stock cos. and vaudeville, without any special features.

SPOKANE.—THEATRE (Joseph Petrich, mgr.): Pollard's Lilliputian Opera co. 4-9; a change of programme each evening to crowded houses; satisfaction.——COLUMBIA (John F. Cordray, mgr.): Byron Douglas co. 4-9; Prince Karl was presented by this stock co. to large business.——AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. 4-9 in My American Prince; large attendance.——WASHINGTON (George M. Dreher, mgr.): Vaudeville programme with Eduard Waldmann and Fulardo as the principal attractions; good entertainment; well patronized.

WEST VIRGINIA.

GRAFTON.—OPERA HOUSE (Charles Brinkman, mgr.): Frisco pictures 6, 7; good business; pleased.——ITEMS: John Adair, Jr. (Johnnie), past season ahead of a wheel burlesque co., arrived home 1.—Harry G. Clarke, late agent Garside Stock co., arrived home May 30.—The Great Robetta (Robert Bolliger), late vaudeville feature Dot Carroll co., arrived home May 15.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE: Season closed; house now in the hands of the new owners, Wingfield, Rowlands, and Clifford, and undergoing extensive repairs and changes and made modern in every respect.——BIJOU FAMILY (F. J. O'Brien, mgr.): Business largely increased since moving into their Summer quarters.——LAKESIDE AUDITORIUM: Good continuous vaudeville to large business; current week's bill comprises the Hungarian Band, Fanny Hatfield and co. in Way Down South, Margaret Newton, Claus and Radcliffe, and Dave Broderick.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Hickman-Bessey co. 4-10 to crowded houses. Plays: Brother Against Brother, Told in the Hills, Kate Kearny, Uncle Josh Whitcomb; moving pictures and specialties.

ANTIGO.—OPERA HOUSE (Frank J. Hoffman, mgr.): Rosedale Senior Class play 5; very good to capacity. The Red Domino co. 13. The Rays week 18. Mahara's Minstrels 25.

NEENAH.—THEATRE (J. P. Keating, mgr.): Neenah High School class play 5. Graduating exercises 6. East Lynne 12.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Winninger Brothers 4-9 pleased S. R. O. Not Like Other Girls 16.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): Henrietta Crosman in Mary, Mary, Quite Contrary, 14. Nat C. Goodwin in The Genius 19. Chimes of Normandy (Elks' local) 21.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): When Knighthood Was in Flower, with Roselle Knott and a capable co., 7-9, to good business; production fine in all respects. The role of Charles Brandon was played by Ernest Hastings, a member of the T. D. Frawley Stock co. here fourteen years ago. Sweet Clover 11, 12 opened to a good house. Elmer Thayer and Sadie Calhoun essayed the roles played here last year by Otis B. Thayer and Ethel Davis, respectively. Same co. in The Dixie Girl 13, 14. Utah 15, 16. F. A. M. (local) 18-20. Weary Willie Walker 21-23. Jere McAuliffe 25-30. Roselle Knott in Cousin Kate July 2-4. When Women Love 5-7. Georgie Florida Peck and His Mother-in-Law 9-11.——YORK (R. J. Armstrong, mgr.): Ed R. Salter's Fabio Romani 7-9 to good business. Salter's The Convict's Daughter 14-16.

LONDON, ONT.—GRAND (John E. Turton, mgr.): The Onimetoscope continues to please fair business; a great variety of films are shown, mostly new here, and they show up exceptionally well on the screen. The annual military camp for this district is on now for four weeks, and the "man in the soldier suit" is one of the best patrons. Saturday 9 was fixed on as military night. Many of the boys in uniform were in the audience. Special pictures were shown, and Manager Turton sang two illustrated songs which made a decided hit.

SYDNEY, N. S.—LYCEUM (A. Ross, acting mgr.): Sweet Clover May 31-2. Dixie Girl 7. When Women Love 9-11. Fabio Romani 16.——GLACE BAY, KING'S (Cruise and Macadam, mgrs.): Sweet Clover 4, 5; co. and business good. The Dixie Girl 6. When Women Love 12. Fabio Romani 15. Roselle Knott in When Knighthood Was in Flower 21. Kirk Brown co. 22-26 in Othello, Under the Red Robe, The Christian. Utah 28. Little Lord Fauntleroy July 4, 5. Weary Willie Walker 11, 12.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenburger, sole prop. and mgr.): Season closed 6 with A Royal Slave, playing full house.——ITEM: Manager Brandenburger is the happy possessor of a Shetland pony, weight 28 pounds. He has been named "Sun Tony." Extensive alterations and redecorating of the entire theatre will begin at once, and when completed will be up to date, convenient and handsome. The Lavery's Bank of Canada has leased part of the building for its bank.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): Frisco pictures May 30; poor, to good business. Richards and Pringle's Georgia Minstrels 22.

BRANTFORD, ONT.—GRAND VALLEY THEATRE (H. A. La Motte, mgr.): Captain Rackett 11, 12. Sweet Clover 13 to fair business all week.

ARENA.

CEDAR RAPIDS, IA.—Wallace's Circus 12. Forepaugh-Sells' Circus 25.

LYONS, N. Y.—Pawnee Bill's Wild West 1 pleased good crowds.

ELKHART, IND.—John Robinson's Circus exhibited here 1 to good business.

NORFOLK, NEB.—Campbell Brothers' Circus 2 exhibited here to capacity afternoon and evening.

HAMMOND, IND.—W. H. Harris' Nickel Plate Shows 13.

OSHKOSH, WIS.—Chief Hale's Fire Fighters and Mammoth Roman Hippodrome is billed here for 14.

SAGINAW, MICH.—Carl Hagenbeck's Greater Shows made their first appearance in this city 5, giving two performances to immense business. This is one of the cleanest arena attractions ever seen here and the acting of the Hagenbeck animals was marvelous.

WAHPETON, N. D.—Gollmar Brothers' Circus 21.

SARATOGA, N. Y.—Joyce's Old Time Country Circus 18, 19. Thomas Hargreave's Big Railroad Show 22.

PEORIA, ILL.—Forepaugh-Sells' Circus appears here 18.

QUINCY, ILL.—Talbot's Fighting the Flames 8 played evening engagement only before very large crowd; good satisfaction. Owing to change in schedule were unable to fill engagement here for 9.

OTTUMWA, IA.—Wallace Brothers' Circus 6 was attended by large crowds both afternoon and evening. A violent rainstorm scattered the crowd before the performance was over and prevented the circus from getting out of town until late next morning. Ringling Brothers 27.

OCONTO, WIS.—Gale's Fire Fighters 19.

GOSHEN, IND.—Adam Forepaugh-Sells Brothers' Circus exhibited to between 18,000 and 20,000 people 9, the afternoon attendance being the largest ever given a tent show in the entire history of the city. Although lacking in novelty, the programme gave quite general satisfaction. To get the circus business men contributed $75 for the license and lot rental. Lester's Big City Show (under canvas) week 18.

POUGHKEEPSIE, N. Y.—Pawnee Bill's Wild West 11; good performance; immense crowds.

GRAND FORKS, N. D.—Billy Bennett's Big Show will exhibit here 25-27. Ringling Brothers' Circus exhibits here July 16.

AUSTIN, MINN.—Forepaugh and Sells Brothers' Circus due here 30.

PORTLAND, ME.—Walter L. Main's Circus due here 19.

BELFAST, ME.—Cummins' Wild West, under the management of Walter L. Main, 25.

BANGOR, ME.—Colonel Cummins and Walter L. Main's Wild West Show is billed to appear 20.

BELOIT, WIS.—Hagenbeck's Circus 13 delighted capacity business.

ARENA NOTES.

During the concert following the regular performance of Robinson's Circus at Sidney, Iowa, June 2, a section of the reserved seats collapsed, throwing nearly four hundred people to the ground. The accident caused a panic, and about fifty people were injured, the majority very slightly.

Colonel Mundy, the animal trainer, had his face badly scarred last week by the claws of one of his leopards at Luna Park.

John T. Welsh is promoting a scheme to take a circus on the road that will travel entirely in automobiles.

William T. Spaeth, charged with the theft of a large sum of money from the Sells Brothers-Forepaugh Circus, in North Carolina, was released from custody on Saturday upon the refusal of Governor Pattison to honor a requisition from the Governor of that State. He has left to rejoin Hackenbeck's Circus, of which he is auditor.

A consignment of trained wild animals sent from Europe to Frank Bostock at Coney Island several weeks ago was moved to Paragon Park, at Nantasket Beach, Boston, last week. The animals were loaded on Brooklyn Rapid Transit express cars. This is the first time wild animals have been carried over the Brooklyn surface lines.

Ernest Mollier, the "Amateur Circus King," of Paris, arrived last week to visit Frank Bostock. Mollier is known in Paris for his "society circuses," which are strictly amateur performances, given to amuse friends. No admission is charged, and Mollier gets up the programme himself and personally trains many of the animals who do "turns." Mollier brought with him Mlle. Blanche Allorti, one of his pupils, who will exhibit her trained camels at the Bostock arena.

BOSTON, MASS.—The Barnum and Bailey Circus came to Boston after two years of absence and opened most auspiciously 18, taking advantage of the Bunker Hill Day holiday crowds to pack the tents in spite of the rivalry of four independent parades. The circus is bigger than ever, and will have the monopoly of being the only big tented organization to visit Boston this Summer.

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DATES AHEAD

Managers and agents of traveling companies and companies are notified that this department closes on Friday. No dates published in the advertisement dates later should be omitted to reach us on or before that day.

DRAMATIC COMPANIES.

A MESSAGE FROM MARS (A. L. Erlanger, mgr.): Minneapolis, Minn., June 18, Helena 20, Great Falls 21, Anaconda 22, Butte 23, 24, Livingston 25, Billings 26, Miles City 27, Dickinson, N. D., 28, Fargo July 2.
BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.
BROWN OF HARVARD (Henry Miller, mgr.): Chicago, Ill., June 9—indefinite.
DIXEY, HENRY E.: New York city May 28—indefinite.
KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): New Glasgow, N. S., June 19, Glace Bay 21, Sydney 22, 23.
MY WIFE'S FAMILY (W. McGowan, mgr.): Hiwahik, Minn., June 19, Eveleth 20, Tower 21, Ely 22, Two Harbors 23, Duluth 24, Cloquet 25, Superior, Wis., 26, Ashland 27.
PECK AND HIS MOTHER-IN-LAW (Geo. A. Florida, mgr.): Bayville, L. I., June 19, Patchogue 20, Southampton 21, Riverhead 22, Greenport 23, Exeter, N. H., 25, So. Berwick, Me., 26, Norway 27, Belfast 28.
SOTHERN-MARLOWE (Charles Frohman, mgr.): New York city May 28-June 23.
STEWART, NELLIE: Chicago, Ill., June 10—indefinite.
THE BANKER'S CHILD (Harry Shannon, mgr.): Millbank, S. D., June 19, Wautona, Wis., 20.
THE CLANSMAN (Geo. H. Brennan, mgr.): Chicago, Ill., June 18-30.
THE HEIR TO THE HOORAH (Kirke La Shelle Co., mgrs.): Chicago, Ill., May 20—indefinite.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE LION AND THE MOUSE (Western; Henry B. Harris, mgr.): Chicago, Ill., May 28—indefinite.
UNCLE TOM'S CABIN (Stetson's; Grant Lace, mgr.): Roslyn, L. I., June 19, Huntington 20, Port Jefferson 21, Hicksville 22, Greenport 23.
UTAH (Lawrence and Earle, props.): Annapolis, N. S., June 19, Middletown 20, Kentville 21.
WEARY WILLIE WALKER (Spitz and Nathanson Amusement Co., mgrs.): Chatham, N. B., June 19, Sussex 20, St. John 21-23.
WHEN WOMEN LOVE (Spitz and Nathanson Amusement Co., mgrs.): Sackville, Can., June 19, Oxford 20, Truro 21, New Glasgow 22, Westville 23.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.
ALLEN: Tacoma, Wash., May 28—indefinite.
AYLESWORTH (Arthur J. Aylesworth, mgr.): Seattle, Wash., May 6—indefinite.
BAKER: Portland, Ore., May 13—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELLOWS: Denver, Col., May 28—indefinite.
BONSTELLE, Jessie: Buffalo, N. Y., May 14—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROWN-BAKER: Milwaukee, Wis., May 28—indefinite.
BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.
CALIFORNIA (Smith and Fredericks, mgrs.): Sacramento, Cal., June 11-Sept. 30.
CAPE THEATRE: Portland, Me., June 18—indefinite.
COLISEUM GARDEN (Mr. Trostler, mgr.): Cleveland, O., May 28—indefinite.
COLUMBIA THEATRE: Washington, D. C., April —indefinite.
CRAIG, JOHN: Boston, Mass., June 25—indefinite.
CURTIS (Geo. Samuels, mgr.): Denver, Col., May 6—indefinite.
DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.
EMPIRE: Providence, R. I., May 28—indefinite.
EMPIRE THEATRE: Boston, Mass., May 7—indefinite.
FARNUM, WILLIAM: Cleveland, O., June 4—indefinite.
FAWCETT (Geo. Fawcett, mgr.): St. Paul, Minn., June 4—indefinite.
FISCHER'S THEATRE (R. G. Welch, mgr.): Denver, Col., May 20-July 28.
FULLER, ETHEL: St. Louis, Mo., May 28—indefinite.
FULTON: Lincoln, Neb., May 14—indefinite.
GEIS: Portland, Me., June 18—indefinite.
GILMORE: Topeka, Kan., May 21—indefinite.
GLASER, VAUGHAN: Toledo, O., June 26-July 14.
HARTFORD: Cleveland, O., April 2—indefinite.
HATHAWAY: New Bedford, Mass., May 14—indefinite.
HATHAWAY (Barwald and Lellingwell, mgrs.): Lowell, Mass., April 16—indefinite.
HERZ: Cleveland, O., June 4—indefinite.
HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 18—indefinite.
HOLDEN: Detroit, Mich., June 3—indefinite.
HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 7—indefinite.
HUNTER-BRADFORD: Springfield, Mass., May 21—indefinite.
HUNTINGTON, WRIGHT: Fall River, Mass., April 30—indefinite.
KING (Joseph King, mgr.): Terre Haute, Ind., May 28—indefinite.
LYCEUM PLAYERS: Buffalo, N. Y., May 7—indefinite.
LYRIC: Salt Lake City, June 11—indefinite.
MACDOWELL, MELBOURNE: Albany, N. Y., May 28—indefinite.
McCULLUM (Bartley McCullum, mgr.): Portland, Me., May 28—indefinite.
MATTICE (W. B. Mattice, mgr.): St. Thomas, Ont., June 11—indefinite.
MITCHELL: Lancaster, Pa., June 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 16—indefinite.
NEILL PLAYERS: Rochester, N. Y., May 12—indefinite.
ORPHEUM: Salt Lake City, June 11—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
PEOPLE'S: Cedar Rapids, Ia., May 21—indefinite.
PEOPLE'S: Kansas City, Kan., April 16—indefinite.
POLI'S (S. Z. Poli, mgr.): Waterbury Conn., May 7—indefinite.
POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.
POLI'S: Bridgeport, Conn., May 21—indefinite.
POLI'S (S. Z. Poli, mgr.): Springfield, Mass., May 21—indefinite.
PROCTOR'S: Troy, N. Y., June 4—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
REDNER: Adrian, Mich., June 2—indefinite.
SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.
SUTHERLAND, ANNE: Chicago, Ill., May 20—indefinite.
TUCKER, ETHEL (Mack Brothers, mgrs.): Salt Lake City, May 21—indefinite.
ULRICH: Los Angeles, Cal., April 15—indefinite.
VALE, LOUISE (Travers Vale, mgr.): Rochester, N. Y., June 18—indefinite.
VALLAMONT (Lyman A. Pray, mgr.): Williamsport, Pa., June 11—indefinite.
WARREN, REBECCA: Indianapolis, Ind., May 7—indefinite.
WHITE'S: Marietta, Wis., June 3-Sept. 1.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODWARD (Woodward and Burgess, mgrs.): Kansas City, Mo., May 14—indefinite.

REPERTOIRE COMPANIES.

BARRIE, EDWIN: Sedalia, Mo., June 10-23, Springfield 24-July 7.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Sault Ste. Marie, Mich., June 18—indefinite.
CONNORS STOCK (W. C. Connors, mgr.): Eastport, Me., June 21-23, Calais 25-27, Machias 28-30.
CORNELL STOCK (W. B. Cornell, mgr.): Du Bois, Pa., June 11-30.
CRADOC-NEVILLE (William Cradoc, mgr.): Cumberland, Md., June 11-Aug. 6.
DUBINSKY BROTHERS: Rock Island, Ill., May 21—indefinite.
GAGE COMPANY: Halifax, N. S., June 11-23.
HALL, DON C.: Freeport, Ill., June 18-24, La Salle 25-July 1.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Dallas, Tex., June 18-24.
HATHORNE STOCK: Clear Lake, Ia., June 18-30.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Perry, N. Y., June 18-23, Sodus Point 25-30.
HILLMAN, MAY (Ernest Schnabel, mgr.): Buckroe Beach, Hampton, Va., May 27—indefinite.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 15.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 18.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Shreveport, La., June 17-23, Galveston, Tex., 24-30.
HUNT STOCK (M. A. Hunt, mgr.): Sheboygan, Mich., June 18-23.
KELLEY STOCK (Jewell Kelley, mgr.): Knoxville, Tenn.—indefinite.
KENNEDY PLAYERS (Ben Lewis, mgr.): Steubenville, O., June 11-July 7.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Stonington, Me., June 18-23.
KLARE-URBAN (Hardin Klare, mgr.): Bucksport, Me., June 4—indefinite.
LYCEUM COMEDY (F. H. McEvoy, mgr.): North Vassalboro, Me., June 21, Oakland 22, Dexter 23.
MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.
MAHER STOCK (Phil Maher, mgr.): Ludlow, Vt., June 18-23, Fair Haven 25-30.
MARKS BROTHERS (R. W. Marks, mgr.): Perth, Ont., April 23—indefinite.
MARKS, TOM: Calumet, Mich., June 18-23, Marquette 25-30.
MATTHEW, CLARA: Peoria, Ill., April 2—indefinite.
MYRKLE-HARDER (Western; Eugene J. Hall, mgr.): Port Huron, Mich., May 21-July 1.
MYRKLE-HARDER STOCK (Southern; Latimore and Leigh, mgrs.): Keokuk, Ia., May 28-June 23.
OSMAN STOCK (John Osman, mgr.): Newark, O., June 10-23.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.
PARK DRAMATIC (C. W. Park, mgr.): Kittanning, Pa., June 18-23.
PAYTON SISTERS (C. Stafford Payton, mgr.): South McAlester, Ind. Ter., June 11-30.
ROBERTS, GERTRUDE (W. H. Bedell, mgr.): Wintey Harbor, Me., June 18-30.
RUBLE THEATRE (C. D. Hesse, mgr.): Tonopah, Nev., June 4-24.
VAN DYKE AND EATON (F. Mack, mgr.): Davenport, Ia., June 3-30.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WINNINGER BROTHERS (Frank Winninger, mgr.): Ishpeming, Mich., June 18-24, Gladstone 25-30.

OPERA AND EXTRAVAGANZA.

AUGUSTIN DALY MUSICAL COMEDY (J. C. Duff, mgr.): Denver, Col., June 9-Sept. 1.
CARLE, RICHARD (Charles Marks, mgr.): Boston, Mass., June 4—indefinite.
CASINO COMIC OPERA (Graves and Adde, mgrs.): Sheffield, Ala., June 17-23.
CASTLE SQUARE OPERA: Boston, Mass., June 4—indefinite.
DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.
FISHER'S OPERA (John C. Fisher, mgr.): Rochester, N. Y., June 18-30.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Chicago, Ill., April 30—indefinite.
HERALD SQUARE OPERA (Frank T. Kentzing, mgr.): Wheeling, W. Va., June 4—indefinite.
HIS HONOR THE MAYOR: New York city May 28—indefinite.
IDORA PARK OPERA: Oakland, Cal., May 28—indefinite.
IMPERIAL OPERA (Garison and Turner, mgrs.): Asbury Park, N. J., June 4—indefinite.
MANHATTAN OPERA: Elmira, N. Y., June 4—indefinite.
ORPHEUM OPERA: Brooklyn, N. Y., June 4—indefinite.
POLLARD LILIPUTIAN OPERA (Joseph Muller, mgr.): Calgary, Alberta, June 18-23, Edmonton 25-30.
ROYAL OPERA: Des Moines, Ia., May 21—indefinite.
SALT PALACE OPERA: Salt Lake City, June 18—indefinite.
SAN FRANCISCO OPERA (W. M. Russell, mgr.): Seattle, Wash., May 20-July 14.
SEEING NEW YORK: New York city June 4—indefinite.
STEWART OPERA (Wm. Alexander, mgr.): Rochester, N. Y., May 28—indefinite.
THE ALCAYDE (J. K. Hackett, mgr.): Chicago, Ill., June 24-July 14.
THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.
THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28—indefinite.
THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.
THE STUDENT KING (Henry W. Savage, mgr.): Chicago, Ill., May 21—indefinite.
THE TOURISTS (Shubert Bros., mgrs.): Boston, Mass., June 4—indefinite.
THE UMPIRE: Chicago, Ill.—indefinite.
WILLIAMS AND WALKER (Melville B. Raymond, mgr.): Chicago, Ill., May 27—indefinite.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Mobile, Ala., June 18-July 1.
ZINN'S MERRYMAKERS: Salt Lake City, June 11—indefinite.

MINSTRELS.

DONNELLY'S, TOMMY (Jack W. Stokes, mgr.): Brunswick, Me., June 18-23, Lewiston 25-30.
MAHARA'S, FRANK: Lethbridge, Can., June 19, McLeod 20, Mayle 21, Perine 22, Cranbrook 23, Nelson 25.

VARIETY.

LAFAYETTE STOCK BURLESQUE: Buffalo, N. Y., June 4—indefinite.
LYCEUM STOCK BURLESQUE: Washington, D. C., June 4—indefinite.
STAR STOCK BURLESQUE: Toronto, Can., June 4—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Boston, Mass., June 18-23.
BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.
FOREPAUGH-SELLS: Burlington, Ia., June 19, Muscatine 20, Rock Island, Ill., 21, Sterling 22, Clinton, Ia., 23.
GOLLMAR BROTHERS': Millbank, S. D., June 20, Wahpeton, N. D., 21.
HARKNESS AND FOX'S (Roy E. Fox, mgr.): St. Marys, Mo., June 18-20.
KENNEDY'S WILD WEST: Boston, Mass., June 18—indefinite.
LOWERY BROTHERS: Port Carbon, Pa., June 19, Coaldale 20, Lansford 21.
PAWNEE BILL'S WILD WEST: Brighton Beach, L. I., June 14—indefinite.
RINGLING BROTHERS': Marion, O., June 19, Lima 20, Muncie, Ind., 21, Fort Wayne 22, Toledo, O., 23.
WASHBURN AND D'ALMA: Milford, Mass., June 20, 21, Marlboro 22, 23.

MISCELLANEOUS.

BANDA ROSSA: St. Louis, Mo., June 17—indefinite.
BUTLER, HELEN MAY, AND HER BAND (J. L. Spahn, mgr.): Galveston, Tex., May 21-Sept. 12.
CONWAY'S ITHACA BAND: Cincinnati, O., May 28—indefinite.
CREATORE: Detroit, Mich., June 17-30.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Syracuse, N. Y., June 16-22, Manhattan Beach, L. I., 23-29.
FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.
FRENCH MILITARY BAND: Milwaukee, Wis., May 30-June 30.
INNES (G. C. Lee, mgr.): Cincinnati, O., June 17-July 7.
PAIN'S FALL OF PORT ARTHUR (Al. Dolson, mgr.): Cincinnati, O., June 11-23.
PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 1.
PRYOR, ARTHUR, AND HIS BAND (Don W. Stuart, mgr.): Willow Grove Park, Pa., June 17-July 7.
RIP VAN WINKLE (Eller's; Joe Becker, mgr.): Baker City, Ore., June 19, Huntington 20, Wiener, Ida., 21.
ROYAL ARTILLERY BAND (Joseph De Vito, mgr.): Baltimore, Md., June 4-Sept. 16.
SEVENGALA (Walter Mack, mgr.): North Baltimore, O., May 18-23, Ypsilanti, Mich., 25-30.
SLAFER'S MARINE BAND: Brighton Beach, L. I., June 9—indefinite.
WEIL'S BAND: Chicago, Ill., May 21—indefinite.

(Received too late for classification.)

CHASE-LISTER THEATRE (Glenn E. Chase, mgr.): Springfield, Mo., June 10-23, Pittsburg, Kan., 24-July 8.
EAST LYNNE (Charles Newton, mgr.): Portage, Wis., June 19, Columbus 21, 22, Grand Rapids 26.
HAWTHORNE THEATRE (C. T. Jackson, mgr.): Clear Lake, Ia., June 18—indefinite.
KILTIES BAND (T. P. J. Power, mgr.): Pittsburgh, Pa., June 18-30.
LIVINGSTONE STOCK (H. S. Livingstone, mgr.): Peoria, Ill., June 18—indefinite.
MACKEY'S EUROPEAN CIRCUS (Andrew Mackey, mgr.): Massillon, O., June 22, 23, Navarre 25, Beach City 26, Strasbourgh 27, Canal Dover 28, New Philadelphia 29, 30.
MAJESTIC STOCK: Utica, N. Y., June 18—indefinite.
ROBINSON'S CIRCUS, JOHN: Red Oak, Ia., June 19, Creston 20, Maryville, Mo., 21, Atchison, Kan., 22, Cameron, Mo., 23.
ROCIAN OPERA (Wm. Cranston, mgr.): Winnipeg, Man., June 25-July 4.
STEWART, MAY (J. E. Cline, mgr.): Waxahachee, Tex., June 20, Ennis 21, Terrell 22, Greenville 24, Sulphur Springs 25, Gilmore 26.
YOUNG, EDWIN: Danbury, Conn., June 18-24.

OPEN TIME.

IOWA.—Perry—G. O. House, June.
LOUISIANA.—Morgan City—Evangeline Theatre, Sept., Oct. 1-17, 19-24, 26-31, Nov.
MICHIGAN.—Jonesville—Theatre June 25-29.
Marshall—New Theatre, in September.
NEBRASKA.—Beatrice—Paddock Opera House, Sept. 1-17, Oct. 8, 17-27, 29, Nov. 23, 24, 26, 27, Dec. 1, 7, 8, 10, 17, 21-31, Jan. 17-31.
NEW YORK—Sodus—Opera House, June 27.
OHIO.—Pleasant City—Opera House, in June.
WISCONSIN.—Antigo—Opera House, in June, July and October.

"Why is it, Colonel, that your Southerners talk like the niggers?"
"We don't, sah; they talk like us."

Robert M. Edwards

CHARACTERS—LIGHT COMEDY

Mr. Edwards having made a life study of the negro, his characteristics and dialect, invites correspondence from managers having negro part to offer for season of 1906-7. Address

ROBERT M. EDWARDS,
Actors' Society of America.

NOTE.—Mr. Edwards is a native Tennesseean.

Actors' Society of America

Members of the Society are requested to make sure that their correct addresses are on file, also photos. Send in U. S. stubs.

114 West 40th Street. W. D. STONE, Secretary.

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WILLIAM A. DILLON, 633 Knickerbocker Bldg., New York.

LETTER LIST.

WOMEN.

Ardelle, Jeanne, Emily Alexander, Hester Armstrong, Ida Allen, Mignon Arlington, Miss Allison, Imogen Avis.

Brandon, Doris, Geraldine Bruce, Dorothy V. Brenner, Nella Bergen, Miss Barrow, Elsa Buergen, Carolyn Barber, Lillian Beckett, Edna Bert, Marie Baxter, Lucy A. Blake, Rhoda Black, Vera Blacte, Maud Blair, Edith Blair, May Buckley, Leiah Bleh, Marguerite Baxter, Helen Betts, Mrs. J. V. Bohn, Florence Bird, Nellie Benjamin, Georgine Brandon, Ada Lee Buscom, Lula Berlin.

Claire, Gladys, Maud Curtis, Mrs. Howard A. Cook, Blanche Craig, Ella Cortrellee, Evelyn Carew, Marion Childers, Violet Conrad, Adelaide Cummings, Beatrix Cadin, Annie Cameron, Marguerite Cooke, Celeste Carter, Rae Clarke, Mlle. Camille, Mrs. T. C. Cooke, Louise Claypoole, Mrs. Clifton Crawford, Ione Chanderlin, Virginia Calvert, Jessie Claire, Rose Clark, Grace Cornish, Corine Childs, Blanche Cosley, Alice Clifton, Anna Corcoran, Phyllis Carrington, Catherine Castle.

Davis, Bessie, Evelyn Dunmore, Drina De Wolfe, Bert Dean, Anne Dale, Vivian Dennmore, Ruth Dale, Genevelve Day, Rosie Dunle, Evelyn Dudson, Ruth Drucker, Myra Davis, Irene Dietz, Ethel Douglas, Agnes Dasmer, Mrs. David E. Dorr, Kate de Becker, Anne Drew.

Edison, Corina H., Sybil Ellison, Allie Eaton, Sadie Busted, Minnie Emmitt, Florence Emerson, Mrs. C. W. Elliott.

Fennell, Frances, Marie Falls, Hermine Ford, Mamie Fleming, Maude Fealy, Donna Foster, A. Fitz Allen, Emma Pella, Mary E. Forbes, Nellie M. Folteys, Lillian French, Stella Foster, Josephine S. Firth, Mary Fairchild, Mrs. M. Frances, Alice M. French.

Guyer, Mae, Gladys Gordon, Maude Granger, Aileen Goodwin, Elma Gillette, Myrtle Gilbert, Marguirite Gauntlur, Phoebe D. Gresiner.

Hopper, Ida M., Cosnie Hughes, Ruth Hall, Nina Herbert, Louise Hamilton, Madge Hillier, Florence Hamilton, Helene Howell, Jane Hewitt, Laura Houston, Louise Hunniston, May Hardy, Carroll Hamilton, Sadie Handy, Grace Hayward, Lucia Hartford, Margaret Hickey, Charlotte Huntington, Saide Hillis, Mrs. Lew Hawkins, Edith Y. Hiller, Ethel Harrington, Mary Harnish, Margaret Hatch.

Jansen, Marie, May Judwin.

Killian, Cara, Sophia Knight, Alice Keiser, Loraine Keen.

Lynch, May, Leslie Lisle, Fay La Mahr, Phoebe Loubet, Miss Le Roy, Mary Lawton, Irene Langford, Miss Luneska, Adelaide Levy, Irene La Viere, Mrs. S. E. Lewis, Grace Le May, Dorothy La Mar, Rhe Lorraine, Mildred Lutz, Monica M. Lee, Ruth Lloyd.

Morris, Maude, Bertie May, Amelia Milton, Florence Malone, Stella Maury, Agnes Mapes, Eleanor Merron, Alice Morrill, Clara A. Martin, Florence Meek, Aileen May, Olive Madison, Fern Melrose, Virginia Milton, Minnie Martrix, Margaret Mayo, Virginia Maunder, Mabie Mordaunt, Frances Mallory, Jane Marbury, Ethel D. Maury, Sue B. Meade, Eleanor Montell, Beth Maitland, Beatrice Maynard, Mary McDowell, Rosie McGuire, Gertrude Mackenzie, Lelia McIntyre.

Nasmith, Grace, Nellie V. Nichols, Clarebelle North.

Otis, Florence, Lillian O'Neil, Natalia D. Olcott.

Phillips, Edna, Madelon Payne, Dolly Parker, Marie Pavey, Anna Plum, Muriel Paul, Bertha Perl, Dora Pelletier, Gertrude Palmer, Inda Palmer.

Reger, Carrie, Adalaide Randall, Beula Richardson, Dorothy Rossmore, Dorothy W. Rogers, Laura Robiee, Marion Raymond, Eleanor Rose, Elberta Roy, Katherine Raye, Grace Real.

Sterling, Harriett, Fanny Sundhalm, Dawn Sibert, Kathara Stanton, Nellie Stewart, Lavinia Shannon, Florence Scarborough, Mrs. L. E. Sedgwick, Helen Siebert, Charlotte M. Smith, Anna Spencke, Pearl Stewart, Margaret Sutherland, Maud L. Strain, Frances E. Sears, Marie Stewart, Grace S. Smith, Flora Snyder, Gertrude Scott, Hattie Schell, May Stockton, Mabel Shaw, Marion Stone, Winifred Siegrist, Lottie Scott, Della Stacey.

Travers, Helen, Vera C. Tamps, Gertrude Thayer, Nellie Thorn, Adelaide Thornton, Mary Thornton.

Von Horn, Effie, Sarah Victor, Sue Van Duser, Mable Van Valkenberg, Valli Valli.

Wilson, Alice, Evelyn Watts, Mrs. Edw. Whitfield, Alice Wyatt, Violet Willard, Edith C. Warren, Josephine Waldie, Dot Washburn, Bertha Wilbur, Seattle Wilson, Florence Willey, Marion Walker, Lillian Ward, Hilda Warren, Alice Walker.

Young, Eulalie, Mrs. Dan Young.

Zalz, Helen.

MEN.

Avery, Bailey, A. C. Allen, Chas. Aveling, Rich'd G. Arthur, Jerome Anthony, Jno. Arthur, Geo. Arvine, C. Perry Alexander.

Beck, Lawrence, Arthur Le Ro. Ball, Geo. B. Berrell, C. H. Ball, Raymond Binder, Thurlow Bergen, Ertz Brothers, Rich'd Buchanan, Wm. Burress, Welcon Bourke, Phil Bosk, Edwin Boring, A. S. Byron, Newton Beers, Sidney Bartlett, Geo. R. Bell, Jos. H. Benner, Geo. A. Bean, Herbt. Brennan, Lawrence Barbour, F. D. Burgess, Wm. G. Beckwith, Harry Bond, Francis Bonn.

Chesley, Herbt., Eugene Cowles, Lee Chapin, Arthur Campbell, W. T. Carleton, Sig. F. Chalfarelli, Randolph Currie, Gerald Calding, Girard Cameron, L. A. Coever, Frank Conley, A. D. Cork, Chas. H. Clark, Warren Chase, Garrett Campbell, P. A. Charleson, Steve Champlain, Arthur Camp, Maurice F. Coll, Royal Clifton, E. H. Coates.

Doty, Chas., Leo Doherty, H. L. De Witt, Chas. K. Dillman, S. W. Donalds, Eddie Daley, Maxie De Gros, Milton Dawson, H. Benard Denny, Jno. Dust, Wm. Dills, Allen Doane, Leo Dietrichstein, A. P. Dunlop, F. L. Davis, Francis Dawson, Sidney Diamond, Thos. E. De Pew, Ed Dregon, Jos. F. Duval, Roy Denison, J. Francis Dooley.

Edes, Geo., Jass Edlam, Will Edmunds, Chas. Eldridge, David Elwyn, Melville Ellis, Elwyn Eaton, Arthur Elliott, Oscar Eagle, Chas. J. Edmonds, David M. Evellen, Alphonz Ethier.

Fulhart, Chas., Fred C. Fay, Carl Fleming, Neil Florence, Karl Formes, J. H. Ferris, Herbt. Flanshrgh, Edgar Forrest, Felix Fantus, Jas. T. Faulhaler, Frevell, Emil Fischer, Edmund Ford, Leo Funkenstein, Geo. B. Field, Chas. Fales, Armand Forest.

Glendenning, Ernest, T. S. Guise, Chas. N. Green, J. Ed Green, Al. Geret, Claude Grenecker, Jno. M. Gillies, Jno. Garrison, Harrison Greene, W. D. Gaston, Sidari Gosyh, Jas. Guthrie, Douglas Gerrard, Clark Greenwood, Glazier and Wyatt, S. R. Guy, Hal Godfrey, J. W. Gillette, Edward Gilmore, G. A. Gauss, Wm. E. Gorman, C. Byron Grant, Wm. Gilman.

Hunter, Robt., Dan'l Hamilton, Edwin Holt, Harvey and Gage, G. Harrison Hunter, Robt. Harland, Arthur Harleigh, Nichral Herbert, Robt. Halleott, Sam B. Hardy, Jno. Harington, M. R. Hanley, John Hanely, Geo. R. Henry, Jack Hayman, Jno. E. Higgins, Sam R. Harris, M. Hermone, J. H. Hopkins, T. R. Hewett, Isen Hendricks, H. Henry, W. B. Hiatt, Robt. F. Hall, Eugene V. Hall, Williard Hutchinson, Louis Harris, David Henderson.

Irving, Jay.

Jewett, Henry, C. Stuart Johnson.

Kidder, Walter, Chas. Kenyon, Harry King, Geo. Kenny, Jacob Klugsberg, Dave Kline, Chas. Kawe, Pearce Kingsley, Wm. Kirke, R. G. Knowles.

Levick, Gustavus, Wm. Lamp, Frank Lincoln, Frank Laddis, Chas. C. Lowitz, Alb. Livingston, W. C. Le Tort, R. E. Lee, Arthur A. Lotto, R. D. Leader, Sam Loughrey, Alf M. Langstaff, Chas. Lane, Oliver Labadie, Frank Lydston, Emmett Lennon, Sam Levine, Howard F. Loftus.

Morrow, Wm., Arthur Morrison, Geo. T. Morgan, R. P. Myers, Jos. Miron, Jack Mosey, Lewis J. Morton, Fred'k Maynard, J. H. Moye, Henry Miers, Jno. Muir, Alb. E. Morgan, Lawrence Marston, Wilson Melrose, B. F. Mitchell, Geo. T. Meech, Geo. R. Matthews, Chas. J. Meet, Wm. Magher, R. L. Maxwell, Chas. A. Morgan, Geo. Martin, Leon Morris, Fred Mooney, Geo. R. Maxwell, R. Brandon Mitchell, De Witt C. Mott, Gus Mortimer, Jack R. Magee, E. Mosier, Jas. B. Mackie, T. J. McMahon, Alb. McGovern, S. J. McDonald, Merle N. McGill, Tom McNeill, J. W. McConnell, Edgar MacGregor, Alden McCloskie, Alph McAlpin, Wm. McQuinn, Tom McGuire, Harry McKee.

Norberg, Robt., Hal Norcross, Wm. Norris, Geo. Neville, Chas. H. Nichols, Wilfred North, Wm. Nash.

Ober, Robt. H., Jeff Osbourne, Fiske O'Hara, Guy G. Oliver.

Pettte, Raymond, Sam Peck, P. Aug. Perkins, Walter Palmer, Chas. F. Peaster, Francis Powers, Jno. Parks, Ed R. Platt, C. M. Patee, Percy C. Peck.

Quinby, Cassius C., Thos. J. Quinn.

Rich, Lester, Jas. Randolph, Franklin Ritchie, Alfonza Remy, Wm. Rochester, Clarence Rogers, L. E. Robare, L. H. Robt, Jno. H. Rapier, Harry Richards, Chas. R. Rose, Wm. Ryan, Ben Rork, W. B. Raymond, Tom Robinson, Robt. Robson, E. F. Roberts, Louis Reynis, Harry B. Richards, Dan'l Ryan, Ed J. Riley, Mel Reynolds, Jno. C. Rowe, Jno. W. Rankin, A. C. Robinson, H. W. Reid, Sanford Rieuby, J. A. Raynes.

Scholand, Fred, Paul Schindler, Andrew Stennett, Gale Sutterlee, Fred A. Smith, Jos. Schrode, C. E. Sellhausen, Alf Smith, J. M. Scroggie, Larry Steele, Al. G. Swenson, G. McL. Sutherland, Geo. Stubblefield, Clyde H. Shropshire, Geo. Stone.

Trevor, Eli, Harry Tansey, Wm. H. Teal, Jno. Terrie, Frank Thorndike, Robt. Taber, R. B. Tippel, Wm. Thurster, Jas. Thatcher, Geo. C. Thompson, E. B. Tilton.

Von Meter, Harry, H. V. Vickery, Harry Verner.

Walker, Walter, Harry L. Waterhouse, A. H. Westfall, Ed. West, Frank H. White, Robt. Whittier, Knox Wilson, Matt S. Woodward, Clarence West, Robt. Wilson, Mathias Wick, Lawrence Waterbury, Emmitt Whitney, Harold Wilson, Jos. Washburn, Nelson H. Willard, Arthur D. Wood, Leon Williams, Paul Witslach, Leopold D. Wharton, Geo. Whitney, Harry E. Wilson, Chas. H. Wells, Frank Worthley, Chas. P. Whyte, Sim Williams, Fred E. Wright, Harry Watson, Will West, Jule Walters.

Young, Jas., Jack Youngs.

REGISTERED MATTER.

Clara Paulet, W. Rhodes, A. J. Morrison, D. H. Hunt, Sidney McCardy, F. A. Demerest, Frank E. Rowan.

IN OTHER CITIES.

(Received too late for classification.)

DETROIT.

Ben Greet and his co. gave a series of four open air performances 11, 12 in a grove adjoining the residence of Mrs. Henry Stephens, Woodward and Antoinette Avenues, under the auspices of the College Club. This form of entertainment is new here and despite the very unseasonable weather which prevailed, being anything but conducive to open air performances, they played to fair audiences, that made up in enthusiasm what they lacked in numbers. Four of Shakespeare's comedies were presented—As You Like It, A Midsummer Night's Dream, Twelfth Night, and The Tempest. The site is a most beautiful one, surrounded by shade trees that made a very appropriate setting for the performances, which were very ably presented and will long be remembered. Prominent in the co., numbering some fifty persons, are Sybil Thorndike, Bessie Burt, Camilla Reynolds, and Ben Greet, who as Bottom was very effective.

The Vaughan Glaser Stock co. are presenting Thelma for their closing week at the Lyceum Theatre 10-16. The dramatization used was prepared by Charles W. Chase, and the scenery, much of which was new for the occasion, is pretty and attractive. The performance was a very creditable one. Mr. Glaser demonstrated his versatility in the role of Olaf Guldmar, rather a departure from his usual undertakings, and gave a finished and impressive performance. Lizzie Hudson Collier was not at her best as Thelma, and while it is hardly fair to criticise one who has done such good work here, she is too heavy for the part. Miss Melville as Lovisa was splendid and added much to the success of the offering. Her reading one can listen to, and her work is at all times finished and artistic. W. J. Deming as George Lorimer was really the star of the cast; his work is clever and his humor irresistible. Frank E. Camp made a handsome Sir Philip Errington, but lacks emotional powers. Britta was excellently handled by Isabel Goodwin, her command of the dialect being especially good. Laura Pierpont was a good Violet Vere. Sigurd in the hands of Earle Sterling lost much of its impressiveness, but it is a difficult role and in the main was well done. Nina Tessa was the Lady Winsleigh; A. Burt Wesner, Lord Winsleigh; Frederick Forrester, Sir Francis Lennox, and Duncan Harris, Rev. Dycewoorthy. In response to several demands Mr. Glaser will change the bill 14 and will present for the last half of the week Prince Karl, which has always been popular here and will doubtless prove so on this occasion.

A Montana Outlaw by the Holden Stock co is very popular attraction at the Whitney Theatre week 10-16. The co. is above the average and includes Cecil Owen, Richardson Cotton, Fritz E. Boone, Roy Foster, Ralph Rollins, Ralph Remsen, Franklin George, George Glendon, E. G. Ritter, Lee Holloway, Alf Towner, Dollie

THEN AND NOW.

Rose Eytinge Relates Some of Her Early Experiences on the Stage.

I certainly must have been a saucy little baggage when I first became an actress. Perhaps it would be more correct for me to say "when I first went upon the stage," for as some poet says, "All are not men that wear the human form," so all girls who went

ROSE EYTINGE.

upon the stage then were not actresses any more than they are now.

In the sketch of the stage career of that delightful actress who passed away a short time ago, Mrs. Charles Walcot, which appeared in THE MIRROR, mention was made of her making her first appearance in the part of Melanie in the one-act drama of The Old Guard. Curiously, that was the first part I ever played. It was in Syracuse, and let me tell you Syracuse was a far cry from this city, which was my home in those days, to a youngster who had never been so far a-field before in all her brief life.

I was not yet fifteen. And, oh! The perils of that journey and of my arrival in that distant town! Distant! One could almost reach there now by telephone, certainly by automobile.

I remember what I wore for the part, a little gown, alternate fine stripes of brown and gray mousseline de soie, and a little fancy apron and cap. All young actresses delight in caps, as all actors, young and old, take to wigs—every article having been made by myself. I was my own dressmaker then. I wish I could be now!

The leading man was named J. B. Mulholland. He was a big man, with a big voice, a good actor, I think, and a good fellow, I know. Well, there I was entirely alone among this assembly of men and women, not one of whom I had ever seen before, except the manager, Mr. Hough, on the occasion when he had engaged me. I went to rehearsal. Mr. Mulholland was not specially gracious to me. It struck me, I remember, that if this mood was customary with him he could not be a very agreeable personage. He instructed me from time to time in the "business" of the part, as where he wanted me to be at certain times, etc., and these instructions were given to me in sharper tones and crustier sentences than I was used to, for be it known I had received scant instruction in either personal or artistic ethics and so rebukes in my brief life, and I found this new experience by no means agreeable, and when he ordered me to go "up stage" and bring him a gun that I would find there I obeyed, but brought the gun down on the wrong side. "No! No!" he shouted, "d—— it, the other side!"

I dropped the gun with such promptitude and precision that only by a most rapid and undignified jump he saved his toes, and in a voice trembling with the outraged dignity of my less than fifteen years I said, "I will be very pleased to carry out your instructions provided they are expressed in such language as I am accustomed to."

The silence fell around us as a pall—like the hush that falls upon the earth before a tremendous crash of thunder breaks over our heads. But no dread calamity followed this act of insubordination. As a matter of fact, I was quite unconscious of my own dereliction. I just stood there, "nursing my wrath to keep it warm." Mulholland just bent over me—and he had to bend a long way, he was so long, and I was so short—and said in tones quite different from those he had been using: "I beg your pardon. I will remember."

It was quite a long time before I realised my effrontery, in that I had "checked the leading man." Usually I found the stars very amiable and patient with me in those days, though there were a few exceptions, but these exceptions were, I am bound to confess, invariably the result of my own pertness, as, for instance, Caroline Richings was very sweet and nice, but she irritated me by being a little bit superior and patronising. One night she called to me as I was leaving the theatre: "Ah! Miss Eytinge, there will be a rehearsal for the music of ———— (whatever the piece was) to-morrow morning at nine. Will you be here?" To which I serenely answered "No."

"Miss Eytinge!" Caroline's tones were aggrieved as well as surprised. "When my papa was managing the Chestnut Street Theatre, Philadelphia, the company used to attend musical rehearsals at half-past eight o'clock and were very grateful to me for instructing them."

"Possibly, my dear Miss Richings," I replied, "I have been more fortunate. My musical education has not been neglected," and this when I did not know a note!

Now, for either one of these exploits in impertinence to-day I would have been promptly discharged and would have richly deserved to be. But, after all, as Walter Besant says, the world went very well then, and if we were not so strictly trained then I do not think the performances suffered. The ease of our environments, the freedom from fear of consequences for any slip of discipline, perhaps gave our imagination more play. It certainly seems to me that we, as a rule, played more for the scene and less for the individual part than our young stagefolk do now.

One of the most trying persons to conduct rehearsal whom I ever encountered, I think, was Barry Sullivan. Barry Sullivan was a fairly good actor, never a great one. I remember two visits which he made to us over here, one some time in the sixties, I think, and one some time later. These dates may be all wrong, as also may be my statement as to the number of his visits to us, but where dates are concerned you never can believe a word I say. I never met him in this country, but in London, I think, in the seventies. I was invited by John S. Clarke, then lessee and manager of Covent Garden Theatre, to co-star with Sullivan for a brief season, five weeks, I believe in two pieces, Much Ado About Nothing, and The Stranger. During rehearsals Mr. Sullivan was almost constantly irascible, sometimes rude. I must confess that he was eminently just in the distribution of his favors, being almost steadily rude, but to the "little" people, the "supers," he was brutal. I often had "much ado" myself to hold my tongue, but I was a stranger within their gates, and I did not know how that axiom,

"Peregrinus vos sacra."

might or might not hold good. I mentioned these eccentricities of Mr. Sullivan to my old friend, Charles Reade, and he replied, "Never you mind. He is a soured, disappointed man. He won't do any good here; he never does. It is a curious thing—he is and for years has been very successful in the provinces, but London won't have him. So long as he does not interfere with you, don't you interfere with him. You hold your tongue, and for your work you'll hold your own, no fear of that."

The engagement opened with Much Ado, and when the curtain calls came the bold and gracious Sullivan took them alone and promptly retreated to his dressing room. Clarke came to my room and urged me to go on alone, but I could not see my way to doing this. We all hesitated, while the audience clamored. I fancy the general feeling was that Mr. Sullivan would appear and solve the problem. But no. Yet the problem was solved, and after a very pleasant fashion. William Harcourt, usually called "Handsome Harcourt"—and never was soubriquet better deserved!—drew my arm through his and marched on with me. And maybe we didn't get a reception!

After that little episode there was neither doubt nor difficulty on the "calls" question. Mr. Sullivan was always ready and we took our calls together.

When I first went starring I did not travel with a supporting company. The theatres throughout the country, as in this city, had their own stock companies and as often played without stars as with them. It was under these conditions that I first met Ada Rehan. She was a member of a company playing at a theatre in Albany, under the management of John Albaugh, and I went there for a starring engagement. The opening piece was Miss Multon, and Ada Rehan was to play Madame Le Tour, the second wife of the deserted husband. In the second act there occurs a very trying scene between these two wives, and I was told that Miss Rehan was greatly afraid of either the scene or of me, maybe of both. The situations are: Table, down, right; books, etc., on table; chairs right and left of table. The momentous scene arrived, Miss Rehan right, I left, seated at table. Miss Rehan certainly was frightened. Her face paled through her rouge, her lips trembled. I did what I could to reassure her, and placing my hand, as if inadvertently, on her hand, which lay on the table, I begged her in low tones to be reassured. But when in the course of the scene I leaned over the table and with the visage of a famished wolf I hissed out the words, "I want my children!" she almost collapsed and I prudently brought the scene to an abrupt close.

Some time after, three or four years after certainly, as I was walking quietly along the street I felt a hand laid on my arm and a voice hissed in my ear, "I want my children!" It was Ada Rehan! And after it came to be a sort of catchword between us. Whenever we met Ada Rehan would assume a fierce expression and hiss out, "I want my children!"

ROSE EYTINGE.

GREEN ROOM CLUB LIBRARY.

The Green Room Club's committee in charge of arrangements for the coming tour in the interests of the library fund met Sunday at the club rooms to hear reports of the sub-committees. The tour of the Dress Rehearsals will begin at either Asbury Park or Atlantic City on July 21, and a second performance will be given at the New York Theatre on the evening of July 22. Following this six "rehearsals" will be given in the larger Eastern cities.

Among those who have consented to appear at every performance of the tour are Sam Bernard, Lew Dockstader, the Fays, George Evans, Walter Jones and Mabel Hite, James J. Morton, Edna Aug, Lafayette, who places his private car at the disposal of the women who will appear at all the performances; James J. Corbett and company, May Vokes and company, Elfie Fay, Julian Rose, Gus Hill, who will do his club swinging act for the first time in years; Edith Ethel, George Beban, Al Hart, Charles Dickson, Nat M. Wills, Al H. Wilson, Aubrey Boucicault, Max Fehrman, John Y. Kelly, Eddie Leonard and company, and Charles Grapewin and Anna Chance. Volunteers for the performance at the New York Theatre Sunday evening, July 22, include all the above players and George M. Cohan and Ethel Levey, Truly Shattuck, Joe Hart and Carrie De Mar, Fred Walton and company, Arthur Dunn and company, Lee Harrison, W. H. Macart and several others. Elsie Janis will appear on the evening of July 25, wherever the club entertainment may take place, leaving the next day for Chicago. Maurice Levi, Albert Krause and other prominent leaders have volunteered to conduct the orchestra.

Aubrey Boucicault, chairman of the Library Committee, has already contributed to the club a large number of books, plays and prints relating to the stage belonging to his father, the late Dion Boucicault, and has written to George Bernard Shaw and other noted foreign dramatists asking them to contribute to the library autographed copies of their plays. He has also sent to all American publishers a circular letter asking each to send him a catalogue of books printed by them relating to the stage, plays and actors, and has written to officials of the Eccentric Club of London, with which the Green Room Club is affiliated, asking them to recommend a London bookseller to act as an agent to procure English books of all kinds relating to the stage, plays, etc.

GREEK TRAGEDY AT HARVARD.

The Agamemnon of Æschylus was presented by Harvard students in the great athletic field at Cambridge, commonly known as the "stadium," on Saturday afternoon, June 16, and will be repeated to-day. In spite of the rain the performance was most impressive. Parts were assigned about a year ago, and rehearsals have been in progress during the entire college year. Very little is actually known of the manner in which these ancient tragedies were presented at Athens; that is to say, little of the details. The Classical Department of the University, which was in charge of the production, has been indulging in a tremendous amount of research with regard to arranging the stage, the costumes, the choruses, the music and every conceivable matter relative to the action. The result of so much patient effort was a performance almost as interesting to the general public as to students of the classics and experts on archæology.

Agamemnon was originally performed in Athens, in 458 B. C., when it was presented as one of a series of three connected tragedies, which, together, won the first prize in the dramatic contest. Twenty-five years ago, in May 1881, the Classical Department of Harvard gave a performance of Sophocles' Œdipus Tyrannus in Sanders Theatre. Though this presentation ranks as a notable success, it cannot be compared with Saturday's open-air performance either for accuracy, elaborate staging or dramatic condition. In 1901 the Classical Club reproduced scenes from that famous satiric comedy of Aristophanes, The Birds, with music especially composed for the occasion by Professor Paine, and in 1902 students of Radcliffe College gave a considerable part of Euripides' Iphigenia Among the Taurians. The general committee supervising Saturday's production included Professors Herbert Weir Smyth, Charles Burton Gulick and William Fenwick Harris. The libretto, which gave the cast complete both in Greek and English, was prepared by Professor W. W. Goodwin, Eliot Professor of Greek Literature Emeritus, who has long been making a study of this particular drama. The music was composed by John Ellerton Lodge, a son of Henry Cabot Lodge, a man who has made an exhaustive inquiry into the subject of ancient Greek music. This music was simple and solemn, in character with the ancient Greek idea, which attributed religious significance to their dramatic performances. As far as is known the Greeks sang their choral odes wholly in unison, but, as such an arrangement would have been monotonous to the modern ear, Mr. Lodge wisely composed the formal choruses in harmony. He made an effective compromise between ancient and modern music, suggesting the former though sensibly refraining from any attempt at reproducing it. In avoiding anything in the least florid Mr. Lodge departed from the example of Professor Paine, making the music properly and correctly subordinate to the words of the poet. One important feature was the duet between Clytæmnestra and the leader of the chorus, who was an all-important personage in the days when Athenians ruled the world. The selection of chorus singers from the members of the University Glee Club was amply justified by the highly satisfactory results obtained.

As the ancient Greek theatre was much smaller than the huge "stadium," all the scenic effects had to be exaggerated. The Theatre of Dionysius was only eight feet wide, whereas the great enclosed athletic field has a breath of 240 feet. The scene, designed by Professor Warren, represented the palace of Agamemnon at Argos, being 130 feet long and twenty-six feet high. This scene, which was decorated with Doric columns and in the centre of which was a projecting portico, served as a sounding board. The dancing and acting took place in a circular space, sixty-five feet in diameter, marked off in front of the palace. In the centre of this circle stood the historic altar, under which, in a subterranean room, the orchestra was stationed, the leader and prompter being concealed in the altar itself. In short, the arrangements were similar to those at the stadium in Athens last Summer, when Antigone was presented before delegates of the international archæological congress.

Perhaps the most unique as well as the most conspicuous accessories—"properties" if they may be so called—were the two chariots modeled after the chariots in the frieze of the Parthenon. They differed from the ordinary Roman and circus chariots in that they had straight instead of rounded fronts. These chariots were built with funds which the Porcellian and Alpha Delta Phi clubs provided, on the one condition that they might use them for a race after the performance. Small cream colored Norwegian horses, closely resembling the steeds of ancient Greece and specially trained to the yoke, were provided by a New York graduate of the university. The costumes of the performers proved to be equally artistic and true to a scholarly conception of such garments as Homeric personages are supposed to have worn. The simple drapery of the Greeks stood out in striking contrast to the richly Oriental garb of the Trojan captives and the magnificent robes of Agamemnon and his Queen. These robes most certainly represent an infinite amount of research on the part of Joseph Lindon Smith, the artist who was responsible both for designs and coloring.

The story of the play would have been perfectly intelligible, even without the assistance of a libretto, to a man ordinarily familiar with the legendary history of Grecian rulers. The drama opened with a nocturnal view of the Argive palace at Mycenæ, from the roof of which a watchman, in lieu of prologue, explained the weary suspense of waiting for the beacon light that should herald the fall of Troy. At last, seeing the beacon flash, he shouted the tidings of victory to people in the palace. Twelve old men, who composed the chorus, filed in, solemnly chanting as they marched. During the song Clytæmnestra entered from the palace and made a thank offering to the deities; as the chorus came to an end she pictured, in a wonderful burst of poetry, the progress of the beacon fires from peak to peak. The Queen returned to the palace and the first episode—the first act, as we might say—was concluded. The chorus then chanted an ode thanking the gods for victory and for vengeance wreaked on the family of Paris in atonement of his crime. The elders returned to their places by the altar, and episode the second began with the appearance of a messenger bidding the people to prepare a loyal welcome for their sovereign, Agamemnon. Clytæmnestra discanted on her joy at the home coming of her husband, and the messenger, before withdrawing, narrated the story of how the storm had scattered the Greek fleet. The third scene began with the triumphal entry of Agamemnon seated in his chariot, hailed and welcomed by the chorus, which served to represent the entire populace, Clytæmnestra, recounting her years of anxiety, told how she had sent their son, Orestes, to the home of a distant king, that he might be secure from danger in case of revolt. Agamemnon entered the palace, after enjoining his wife to treat with kindness his captive Trojan maiden, Cassandra. In the fourth episode the Queen, disobeying her husband's injunction, roughly ordered the daughter of Priam into the palace to begin her life of servitude. At first resolved to meet death defiantly, Cassandra finally yielded. Piercing cries were heard from within. When the doors were thrown open the elders beheld the body of Cassandra lying near the corpse of Agamemnon, the jealous Queen still gazing upon her murderous work. Clytæmnestra boldly exulted in her bloody deed, trusting to Ægisthus to defend her. The chorus advanced to slay the usurper. However, the Queen interposed and led Ægisthus away, declaring that she and he would rule thereafter. Thus closed the drama of Agamemnon. Retribution was visited later upon the head of the guilty Queen, but that is another story—or, rather, another tragedy. Agamemnon, it must be remembered, is only one portion of the tragic trilogy describing the fortunes of the house of Atreus.

The principal performers were M. C. Clapp as the Watchman, H. S. Wyndham-Gittens as Clytæmnestra, D. Gardiner as the Herald, P. H. Noyes as Agamemnon, A. S. A. Brady as Cassandra, A. L. Benshimol as Aegisthus and F. H. Birch as leader of the chorus. The chorus included R. V. Magers, C. M. Eldredge, S. W. Eldredge, A. G. Eldredge, E. N. Fales, B. M. Langstaff, R. E. McMath, M. Adelsheim and S. B. Line. Several of the amateur actors showed that they possessed no inconsiderable amount of histrionic ability. Without exception they recited their lines so distinctly that people in the audience had no difficulty in catching the Greek syllables and following the English translation. This was no small feat in itself when one pauses to consider the length of the speeches, the size of the "stadium" and the difficulty of being audible in the open air. Mr. Brady's presentation of the role of Cassandra was truly remarkable. Present on the stage almost half an hour before reciting his first line, he yet managed to convey through all that tedious interim a distinct impersonation of the Trojan princess and a definite suggestion of her profound contempt for Greek surroundings. His make-up and demeanor were so feminine that, entering in his chariot, he might easily have been mistaken for a woman. In that despairing passage, where the princess prophesies her own death only to be scorned by the multitude, Mr. Brady rose to astonishing heights of dramatic power. Clytæmnestra, a difficult role to interpret, was given a very "finished" rendition by Mr. Wyndham-Gittens. P. H. Noyes assumed the title role; his heroic physique and resounding voice were well suited to give an adequate portrayal of the Greek general and monarch. Doane Gardiner, the Herald, had noticeably fine enunciation, well in keeping with the purpose of his character; A. L. Benshimol managed to infuse a great deal of human vitality into his characterization of Aegisthus, the usurper; and M. C. Clapp, as the Watchman, opened the drama effectively. However, first honors should be awarded to F. H. Birch, the leader of the chorus. He was on the stage during the entire performance and delivered more than nine hundred lines. In addition to this he had to commit the music of the entire programme. He performed a most complicated part with force and professional dexterity.

CARLOTTA NILLSON.

Carlotta Nillson is spending the Summer in Paris, but will return to America in August to begin rehearsals of her new play.

MUSIC NOTES.

Phila Plaichinger, a noted Wagnerian soprano, who for six years has been a member of the company at the Royal Opera House in Berlin, has been engaged by Heinrich Conried to sing leading dramatic roles at the Metropolitan next season. She will appear as Brunhilde, Isolde, Elisabeth, and Senta in the Wagnerian repertoire, and as Lenore in Fidelio.

Madame Sembrich has signed a contract for a season of thirty concerts in the United States next season, beginning in March.

Rudolph Aronson has signed a contract with Ruggiero Leoncavello by the terms of which the latter's new opera, The Youth of Figaro, words by Sardou, will have its initial performance in the United States. This is said to be the first time an opera by a European composer will have its first production in the United States.

The repertoire for the tour of Leoncavallo and the orchestra from La Scala, Milan, will include I' Pagliacci, La Bohème, Roland of Berlin, and Zasa. The tour will begin at Carnegie Hall in October with a return engagement scheduled at the Hippodrome in December. Mr. John Cort will direct the enterprise.

Mr. Cort has also arranged to have the Stewart Opera company, now playing in Rochester, come under his direction on Aug. 1. He intends to establish the company along lines similar to the old Bostonians, and with that idea in view the bookings have been arranged for more than one season. The repertoire consists of Babette, The Two Roses, The Geisha, Dorothy, Giroflo Girofla, Fatinitza, Fledermaus, and Chimes of Normandy. The cast includes Edna Fassett, Edgar Temple, Bessie Fairbairn, George Leslie and others. At least one new opera will be tried each season, and whenever the success warrants the production will be seen in New York.

SOUTH AFRICA.

Passing of the Empire—American Extravaganza Fails—Gilbert and Sullivan.

(Special Correspondence of The Mirror.)

JOHANNESBURG, May 14.

There is still a dearth of amusements throughout the country, many of the theatres remaining closed for long periods, owing to the scarcity of attractions. A glance over the field shows that there are fewer companies in South Africa at the present time than has been the case at any other period since peace was proclaimed. For four years we have been hoping against hope for the new era of prosperity which was to be expected shortly after the cessation of hostilities with the Boers. But thanks to Winston Churchill's political party being in power, the situation is gloomier than ever before, due to these house statesmens' anti-Chinese policy and general interference with our affairs. It is certain that we cannot be ruled by people 7000 miles away, and especially by men who have a "dead-set" against us. Here is a vast country with its unparalleled mineral wealth practically at a standstill—with thousands of men out of employment—hundreds of business houses on the verge of bankruptcy and with an outlook that is terrible to contemplate, unless we are permitted to manage our own affairs.

At date of writing the companies distributed about the country are: The D'Oyley Carte principal repertoire opera company, a superb organization, which is doing enormous business with the famous Gilbert and Sullivan successes at His Majesty's, Johannesburg. At the opposition house, the Standard, Nelson's American Musical company has fared so badly with its repertoire of extravaganzas that they were compelled to close abruptly last Saturday night. The Hymans closed the old Empire on the same date, but they are opening their new £300,000 vaudeville palace to-night. Both the theatre and company engaged for the inauguration would do credit to any city in the world, be it London, Paris or New York. Wheeler's new London comedy-dramatic company is at the Pretoria Opera House. This is a "swell" organization, but I hear that business is bad. The Wheeler-Edwardes No. 1 Gaiety Company is at the Theatre Royal, Durban, playing The Orchid, The Duchess of Dantsig and Veronique to fairly satisfactory patronage. The No. 2 Gaiety company has just closed its tour of the second-class towns and has sailed for the Argentine Republic; a new field to be exploited by the Wheeler firm. Capetown's variety house, the Tivoli, seems to have taken a new lease of life since its reopening, six weeks ago, for the place is crowded nightly. At the Opera House in the same city Leonard Rayne's dramatic company is doing well. Just fancy! Rayne made a big hit with The Prodigal Son recently. Nelson Jackson, a well known English society entertainer, is meeting with varying success on tour, and Fillis's, Willison's and Yelding's circuses are still on the move. Strongman Pagel, supported by a small circus company, is showing to enormous business in Durban.

Many of America's most prominent vaudeville artists have played engagements at the old Empire, and with very few exceptions they can all look back with feelings of joy over the pleasant weeks spent there. A special article concerning the closing performance at the old house in The Transvaal *Leader* runs as follows: "'The King is dead; long live the King,' not the king in the present instance, but the Empire. The old playhouse, the scene of so much that has entered into the history of Johannesburg, is, practically speaking, no more. The last performance has been given, and the limes and footlights were turned down on Saturday night for the last time. There was a touch of sadness about the farewell, for it is impossible to say good-bye forever to long and tried friends, and the Empire Theatre has been a friend so long that the memory of the oldest Randite runneth not to the contrary. As playhouses go, of course, its history is comparatively brief. There are hundreds of men living here to-day who remember its site when it was bare veldt, but though it boasts no hoary antiquity, as measured by years, it has a record behind, a history of incident that would compare favorably with some of the playhouses of an older civilization. But it is over now; all its memories, humorous, tragic and merely pleasant, are gone into the limbo of the past, and the spot where was focused the life and movement and real activity of the town after nightfall has put up the shutters. The new Empire has been completed and opens to-night, and the fame of the old house will soon be merged into the greater glories to be achieved by this roomy and beautifully finished palace of enchantment and delight. We congratulate Johannesburg on the change. The city is now able to boast of a variety house equal to any London house in style and finish, and Messrs. Hyman and Rosenthal may be trusted to see to it that the quality of the entertainment provided will be worthy of the new theatre. It goes without saying that the new theatre will be crowded on the occasion of this opening night, and especially to welcome the dainty and petite Ada Reeve, that bright particular star in the variety firmament, whose charming impersonations have given pleasure in practically every English speaking section of the world."

In addition to the celebrated comedienne, who is receiving what is probably the biggest salary ever paid a vaudeville artiste, the following high priced attractions are also in the bill: The Strolling Players, in a pastoral entertainment; De Witt, Burns and Torrence, in The Awakening of Toys; Stuart, the Male Patti; the Picquays, equilibrists; John E. Coyle, a famous comedian from the Palace Theatre, London; Fred Land, another quaint London comedian; the Bounding Pattersons, Cora Corina, Anglo-Spanish vocalist and dancer; Kitty Tims, comedienne, and the bioscope pictures. The Mayor of Johannesburg will open the theatre.

The scene at the new house on Saturday afternoon last, when the doors were thrown open for public inspection, was brilliant in the extreme. Mr. Hyman and his co-directors were "at home" to the members of the press and their friends. Thousands of people took advantage of the opportunity offered to view the manifold beauties of the auditorium; expressions of admiration were to be heard on all sides, and it was plainly evident that the management had spent money lavishly in the equipment of the place. As soon as I can secure photographs I shall forward them for insertion in THE MIRROR, together with a full description of the structure, and in my next letter will appear a lengthy report on the opening performance.

The American Musical company, which has just closed its season so disastrously at the Standard Theatre, will return homeward almost immediately. The company was organized in New York in December and January last for a South African tour of at least twenty-eight weeks' duration, twelve weeks of which was to have been spent in Johannesburg. The syndicate running the company was composed of a number of Americans engaged in business on the Rand, and James Nelson, who has been one of the most prominent and popular theatrical managers in this country for the past ten years, was appointed managing director of the enterprise. None of the other partners, as far as I can gather, were possessed of the faintest idea of theatrical management. Mr. Nelson was not given a free hand in its direction, and I feel sure that neither he nor Mr. Sam (who signed the artists' contracts in New York) were responsible for the selection of the plays which constituted the repertoire. Both these gentlemen know the tastes of South African playgoers too well to have purchased the rights of such piffle as The Chaperons, King Dodo and Wang. These plays absolutely killed the enterprise, but the company, which included among its members artists of undeniable ability, struggled bravely with the material provided. It was a hopeless struggle, however, for the public here simply won't stand for such nonsensical stuff as that handed out, especially with England's finest combination of Gilbertian players holding forth at Wheeler's Theatre, just a hundred yards away. I might add that the D'Oyley Carte people have been turning money away almost nightly since they opened a couple of months ago.

If Nelson's Company had staged plays of The Belle of New York order, things might have been different. As it was, the only plays that were moderately successful were the company's opening offering, The Prince of Pilsen, and The Idol's Eye. The local critics and the public had nothing but praise for the work of the leading players, and at times the papers were enthusiastic over the fine singing of Eleanor Kent and Alice Stentson. Dainty Kathleen Clifford was an especial favorite, her dancing being a feature at every performance. Robert O'Connor, George Callahan and W. H. Sloan won distinction as comedians, in fact, they did wonders with the lines provided by the authors. A special word of praise is due O'Connor for the manner in which he successfully essayed Sloan's part as the Cincinnati Brewer in The Prince of Pilsen. Others who did good work were: Joseph Royer, Charles Flynn, A. B. Francis, Martha Claus, Louise LaSalle, Grace Nile and Maud Connor. Charles H. Jones proved himself a most expert producer, and Frederic Eustace a musical director of considerable ability.

Pierce and Maizie, Mooney and Holbien, The Strolling Players, Alice Lloyd, The McNaughtons, Brothers Horne, Effie Stewart, May Evans, Georgina Preston and the DeWynne Brothers are the entertainers in the bill at the Tivoli, Capetown. Claire Romaine, Edgar Romaine, Mountford and Walsh, Meier and Mora, and Douglas and Ford were in the company that closed the old Empire last Saturday night. They left yesterday for Capetown.

J. M. DOBINSON.

THOMAS DIXON, JR., MANAGER.

Thomas Dixon, Jr., has begun business as an independent manager in his own name. The Clansman is to continue under the management which first produced it, but his new play, The One Woman, which is to present two strongly contrasting female types of "the flesh" and "the spirit," is to appear exclusively under the direction of the author. Before bringing his piece into New York Mr. Dixon will send it over the same Southern circuit through which The Clansman traveled during the first months of its existence. Thomas Dixon, who is nothing if not industrious, is preparing another novel for publication within the next year. A representative of THE MIRROR met Mr. Dixon at the theatre recently. In discussing The Clansman—that much discussed play—the author remarked: "I was truly sorry for the actors and actresses. They got scarcely any notice in the papers. The critics, instead of analyzing the production, devoted most all their space to debating my moral right to conceive such a drama at all."

AUGUSTUS THOMAS RETURNS.

Mr. and Mrs. Augustus Thomas and their two children arrived in New York on June 11, after a three years' residence abroad. Mr. Thomas will spend the Summer at his cottage at East Hampton, L. I., working on one play that is to be produced in the Fall. This play, he says, is out of his usual farce line. It is a serious drama of everyday life. He has outlined two plays to be written next Winter. One of these is a comedy for Lawrance D'Orsay and the other is a Western play for Dustin Farnum. While in London, on his way home, Mr. Thomas saw nearly every good play, and was particularly impressed with His House in Order, in which he predicts John Drew will make a big success.

MARION DRAUGHN SUES AGAIN.

Suit has been brought in the Supreme Court by Marion Draughn, who seeks to recover from the Southern Amusement company, producing The Clansman, the sum of $12,000 on a claim for alleged breach of contract. She brought suit in a lower court and was awarded a judgment for $450, which was paid. Later she brought another suit for the same amount, and was defeated on the ground that when she accepted the first verdict she prevented herself from making any other claims for salary. She brought a new suit for $450 every three weeks for three months and lost all of them. She is now suing for full salary for a year.

MATTERS OF FACT.

George Heath wants a live manager with a little capital for a new production which he will launch the coming season.

One-nighters and meritorious repertoire company will find profitable open time at the Sebring (Ohio) Opera House, where E. R. Campbell is the manager.

A Colorado Waif, which Belle Gold used successfully as a starring vehicle for two seasons, can be leased for repertoire and stock. The play has a small cast—a full line of excellent printing. Miss Gold has been re-engaged for her original part of Desdemona, the colored maid, with McIntyre and Heath in The Ham Tree. It is because of this that A Colorado Waif can be leased. A. W. Cross, 1431 Broadway, has full particulars.

Colonel T. Allston Brown has removed his office to Room 849, Knickerbocker Theatre Annex.

A woman for Ophelia and other people are wanted for Stetson's Uncle Tom's Cabin, which plays under canvas during the Summer months. Grant Lace is manager, to whom communications should be addressed.

The Professional Woman's League want an original play for production about Oct. 15, the author to stand half the cost of presentation.

A handsomely furnished seven-room apartment may be had for the Summer months of Hunnicut, 128 West Eighty-fourth Street.

DEATH OF EDMUND D. LYONS.

Emund D. Lyons, the old Shakespearean and character actor, who was stricken with apoplexy on Broadway last Thursday, died on Saturday, June 16, at the New York Hospital. He is survived by one daughter, Mrs. Lucius Henderson, and a son, William Yost Lyons.

Edmund D. Lyons was born in Edinburgh, on February 29, 1851. When a mere boy he entered the dramatic profession under the auspices of his father, who was lessee of the Theatre Royal, Dundee, and R. F. Wyndham, of the Theatre Royal, Edinburgh. He made his first appearance in a role of any importance when only thirteen years of age, at the Dundee Theatre, in 1864. In 1870 he was a member of the stock company at the Theatre Royal, Edinburgh. Four years later, with J. L. Toole, the famous English comedian, he made a tour of the leading provincial towns as The Judge, in Wig and Gown. That same year he became a member of the company at the Alexander Theatre, Liverpool, under the management of Mr. Saker. On April 15, 1876, he appeared as Captain Manuel in Wilkie Collins' Miss Gwilt, when that piece was first produced at the Globe Theatre, London. For a short period he was stage manager at the Globe Theatre; then, in 1876, he produced the Christmas pantomime at the Theatre Royal, Bristol, under the management of James Chute. During the following Summer he joined what was known as the "Caste" company, and played the following parts in the provinces: Honorable Bruce Fanqubere, Prince Perosky and Beau Farintosh. On August 29, 1877, he joined the Lyceum Company, assuming the character of Joseph Buschmann in the original production of The Dead Secret. Later, at the same playhouse, he appeared as Pierre Choppard in The Lyons Mail, and as Marcel in Louis XI.

Edmund Lyons' career as an American player dates back to about 1888, when he appeared, in February, as Ainslie in Deacon Brodie. In May of the same season he was one of the two detectives in a melodrama, The Mystery of a Hansom Cab; and in October he played Bottom—and played the part excellently well—in a successful revival of a Midsummer Night's Dream, at the Star Theatre, New York. The following year he was Uncle Joe Parker, in Uncle Joe. The first role in which he acquired any general reputation as an American actor was that of Hans Otto, in Friends, produced in 1892. Among the other prominent characters which he played in the metropolis, given in chronological order, were Doctor Paganstecher in Dick Venables, Butter Scotch in Thrilby; Vladimir Warschawsky in The Story of Rodion; Simon Podbury in Heartsease—one of his most popular impersonations; William McWhirter in A Coat of Many Colors; Nero in Quo Vadis, which brought him more than ever into public notice; Quince in Nat Goodwin's production of A Midsummer Night's Dream (1903); Uncle Mat in The Money Makers; Duncan Blair in The Proud Laird, at the Manhattan Theatre; and Benjamin Smith in Edwin Arden's drama, Zorah, first seen in New York at Proctor's Fifth Avenue Theatre, on August 26, 1905. During the past season he appeared in several other productions with the Proctor Stock Company. Besides being an actor of recognised standing both here and in his native country, Edmund D. Lyons was noted for possessing a rare and valuable knowledge of Shakespearean stage traditions.

The funeral will be held this (Tuesday) afternoon at 2 o'clock from Campbell's undertaking establishment on Twenty-third Street. Burial will be in the Actors' Fund plot at Evergreen Cemetery.

SAID TO THE MIRROR.

MERWYN DALLAS: "I desire in THE MIRROR to acknowledge the ability and kind attention of the house surgeon at the Hudson Hospital after my accident, and to thank my friends for their sympathy."

ALICE KAUSER: "My attention has been called to a recent announcement in THE MIRROR to the effect that the whole of Henry Arthur Jones' plays have been placed in the hands of a certain dramatic agency. I should be glad if you would give me the opportunity of correcting the wrong impression which this statement gives. The only plays by Mr. Jones which have been placed in the hands of the aforesaid agency are the old ones which have been played by the stock companies. I am, as heretofore, the sole agent in America for all of Henry Arthur Jones' new plays, which fact has been confirmed by him in a letter of May 31 last, in which he said: 'I dare say you will have learned before this that —— have made me a very advantageous offer for the right of working my old plays. The terms were very favorable to me, and I thought it only right to accept it. Mr. —— assures me that it will in no way interfere with your letting the pieces as at present. Nor does it interfere with my arrangement with you for my new pieces that you may be able to place advantageously.'"

FREDERICK TILLSDELL: "A certain Homer B. Day, representing himself by the exhibition of checks as being well backed, engaged and took to Albany a company headed by Melbourne MacDowell, Laura Nelson Hall, and Helene Lackaye for a stock season. On Tuesday of the second week, when the first salaries were due, they were not paid, trifling sums being doled out to the company, who held a meeting, and, backed by H. R. Jacobs in their stand, ejected Mr. Day from the theatre. New booking was found and the company reorganized, with Mr. MacDowell, Miss Hall, and Mr. Melford, the stage-manager, as proprietors. Under this régime all debts to date have been paid, the proprietors foregoing their salaries to this end."

MARK E. SWAN: "I notice J. C. Nugent offers for copyright a play entitled A Good Fellow. I produced my comedy of that name in this city some time since, and have now leased it to Joe Gaites to star Eva Tanguay in."

MRS. H. C. DEMILLE: "In last week's MIRROR there was a note which spoke of 'Channing Pollock's play of Clothes,' etc. This play of Clothes was written by a young newspaper man of Cleveland, Avery Hopwood. Mr. Pollock, I believe, is editing the play, but Mr. Hopwood is the author, and it is Mr. Hopwood's play that will be brought before the public next season at the new Astor Theatre."

ENGAGEMENTS.

Through Matt Grau's agency: Trevor Corwell, Oscar Ragland, and W. B. Smith, for The Royal Chef; Charles Fulton, Iantha Wallis, Tom Hadaway, Lorie Sprague, Theresa Bryant, Virginia Ainsworth, and Joseph Challee, for Sergeant Kitty; Riley Chamberlain, for Sam Harris; Carlo Nicosia and Charles Bowers, for John C. Fisher; Carlotta and Virginia Goldsmith, for Bankers and Brokers; Ethel Grau, Lee Leontine, George Whyte, Miss Benson, and Barto and Lafferty, for The Mayor of Tokio; Ella Aubrey and Flora Browning, for The Devil's Auction; Hugo Marks, Jane Austin, and Searl Storey, for The Rollicking Girl; Belle Travers, for The Beauty and the Beast; Jessie Carroll, for the Savage Grand Opera company; Osborne Clemson, for Aubrey Mittenthal; William Weif and Bessie Browning, for Simple Simon Simple.

Thomas P. Hoier for the part of the tutor, Talbot, in The College Widow next season.

THE STOCK COMPANIES.

Clifford W. Meech has been engaged by the Mountain Park Opera company at Holyoke, Mass., for the Summer. He will return about Aug. 15 in time for rehearsals with the New York Town.

The Baker Stock company, of Portland, Ore., will tour the South and Middle West for about five months next season, returning to Portland in January to open a new Baker Theatre, that is to be built in the centre of a business block.

Henry Shumer, for the past five years with the Alcazar Stock company, San Francisco, and who lost his entire wardrobe and many other valuables in the recent disaster, was immediately engaged with the Cook's Opera House Stock, Rochester, N. Y., for the Summer.

T. Daniel Frawley and a few members of his Utica company have gone to Seattle, Wash., for a season of four weeks, to be followed by a month in Portland. Mary Van Buren will be leading woman of the Western company.

The Woodward Stock company at Kansas City closed their season on June 16, reopening for the new season at the Auditorium Aug. 18 for one week only, when they will return to the New Burwood Theatre at Omaha, where they recently closed a most successful run of over forty weeks. Albert Morrison, the leading man of the company, will spend his vacation at Clear Lake, Iowa, while Eva Lang, the leading woman, and Mr. and Mrs. Charles Schofield (Isabelle Martin) will Summer at Cape Cod. George Farren will remain in Kansas City for a few weeks and will then join the above trio at Cape Cod. Stuart Beebe will join the stock company at Minneapolis for the Summer months. Rose Curry goes to Grand Rapids, Mich.; John Todd to Youngstown, O.; Will Davis to Independence, Kan.; John Davies to his farm near Chillicothe, Mo., and Mr. and Mrs. Harry Long (Mary Hill) will remain in Kansas City, which is their home.

Maude Risinger has accepted an engagement for six weeks at Euclid Avenue Garden, Cleveland.

W. J. Wilson left for Cleveland on June 15, to stage the operas at the Garden for Max Faetkenheuer.

Edith Millward opened yesterday with the opera company at Asbury Park, N. J., and will appear in the title-roles of the various musical plays produced there this season. She closed a successful season with the Tivoli Musical Comedy company last Saturday.

Frank Fielder closed a forty weeks' engagement with Mamie Fleming company on May 26, and will open Summer stock engagement with the same company June 18 at Rocky Springs Park Theatre, Lancaster, Pa.

Della Leon has been engaged as leading lady for the Summer season of stock at the Theatre Francais, Montreal.

The Majestic Stock company has succeeded the T. Daniel Frawley company at the Majestic Theatre, Utica, opening last night with The Charity Ball. Mrs. Dane's Defense will be the bill for the last half of this week. The roster of the company includes Robert Warwick, Keith Wakeman, Morgan Wallace, Francis McGinn, W. H. Boyd, Charles King, Donah Benrimo, Aileen Bertelle, and Emma Campbell. George Le Soir is stage director. Frank D. Hill, formerly treasurer of the Orpheum in Utica, will offer specialties between the acts.

Blanche Hall, leading woman at the Burbank Theatre, Los Angeles, holds the record as to length of engagement at that house, having played seventy-six consecutive weeks. Miss Hall originated the part of Naquita in The Judge and the Jury (which will be produced at Wallack's Theatre in September), besides a number of other important parts in new plays. Jessie Mae Hall, her sister, is at present visiting her.

The Hawthorne Theatre company closed its regular season June 16 and opened yesterday at Clear Lake, Ia., for a Summer season at Cole's Auditorium. The roster is as follows: C. T. Jackson, manager; Lawrence Deming, director; Bessie Hawthorne, Mae Le Roy, Clara Belle Spencin, Lottie Glyndon, Loren Sterling, Arthur Morrison, Leslie Burbank, and J. C. Crippen, musical director. Specialties are given by Bessie Hawthorne, Loren Sterling, Leslie Burbank, and Hawthorne and Deming.

George Le Guere has been engaged by Wilmer and Vincent as light comedian for their Summer Stock company at Utica. Mr. Le Guere will open in The Charity Ball.

The Summer season of the Livingstone Stock company and of the Main Street Theatre, Peoria, Ill., opened on June 17 with a new scenic production of The Charity Ball. The Main Street Theatre, which recently closed the season with vaudeville, has been remodeled, the stage enlarged, a new drop curtain installed, and a large equipment of scenery prepared specially for this engagement. The season will extend to Aug. 26, high class plays being produced each week. Manager F. H. Livingstone brings with him his full company, which has concluded its regular season in Detroit, and a brief supplementary season in Toledo, Ohio. The members are Vail De Vernon, Frank M. Bendick, Richard St. Vrain, Frank Bennish, Colette Power, Rita Knight, Millie Freeman, May Randolph, Walter Poulter, Clyde Benson, James Bennie, Jack Botsford, Robert Preston, Frankie Bendick, Helen Johnson, and F. H. Livingstone, manager and stage director; H. H. Livingstone, business-manager; Lionel Replogle, and Clarence Skirvin, scenic artists.

Harriett Bartell has joined the Summer stock company at the Franklyn Square Theatre, Worcester, Mass.

The Gertrude Roberts Stock company, W. H. Bodell, manager, has closed a very successful Spring season at Winter Harbor, Me. Miss Roberts will spend her vacation at her Summer home at Merrimacport, Mass. Mr. and Mrs. Bodell (Adel Roberts), after a short rest at their home in Lynn, Mass., will join the Frank J. Harvey Stock company for the Summer and Winter seasons.

The roster of the May Stewart company, J. B. Cline, manager, is as follows: May Stewart, Archibald Hotchkiss, Gilmour Brown, William F. Pfarr, Ernest Shields, Charles Holmes, John Barnes, Edward Zietz, William Gordon, F. Thompson, George Conell, Jane Sylvester, Lois Fisher, Clayton Whitson, and Lottie Carney. The tour begins at Waxahachie, Tex., on June 20.

Marion Sherwood has been engaged for the Highland Park Stock company, York, Pa., and opened Monday night as Phyllis Lee in The Charity Ball.

CUES.

The curtain will rise at the Belasco Theatre hereafter at 8.15 instead of 8 o'clock.

Gertrude Perry has been engaged as leading woman with Al. H. Wilson for the coming season.

Walter Jordan, of Sanger and Jordan, who is now abroad, has secured several European pieces for American managers. The most important of these plays is The Shulamite, which has had a notable foreign success and which is to be produced in New York before Oct. 1.

James Newton Drew is very ill at Phenix, Ariz., where he arrived with the Beggs Stock company on May 20. He is suffering from a slight tubercular trouble and is unable to do any sort of work. He would like to hear from his friends.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.

THE HARVARD EVENT.

THE production of the Agamemnon of ÆSCHYLUS at Harvard, in the vast athletic field known as the "stadium," after a whole year of research and preparation, is an event of unusual interest to all students of the drama—every actor, manager, playwright or critic whose reverence for his work has taught him the lesson of historic appreciation.

That a drama first performed in Athens almost twenty-four hundred years ago should still possess, as this production has demonstrated, all the essentials of sympathetic power, is worth the consideration of those modern writers who scoff at an ideal of achievement beyond the bounds of local and temporary success.

In ancient Greece there were famous comedies as well as famous tragedies; to-day the point of Hellenic satire has been blunted by the lapse of two score centuries, the growth of widely dissimilar social, political and economic problems; but the universal truths of tragic inspiration remain unaltered. The production of Agamemnon, perhaps the most wonderful of Grecian masterpieces, has meant something more than the resurrection of a dead drama for the gratification of classical authorities; something more than the presentation of a unique and picturesque spectacle for the edification of a curious public; it has proved, once for all, the profound emotional quality inherent in the ancient drama—a quality that still appeals, though the vehicle contains scarcely the suggestion of a twentieth century play.

The ancient dramatist had his story supplied from the popular mythology of the period; consequently his plot could not be an object to absorb the attention either of author or audience. He had the difficult task of humanizing a familiar legend, so developing it and rendering it in majestic verse as to excite the admiration of his auditors. For this purpose he chose a form not unlike the musical oratorios of to-day.

No amount of classical study could enable a man to gain so definite a conception of what the ancient Greek tragedy was actually like, when performed in the open-air theatre of DIONYSIUS, as this vivid illustration, this accurate reproduction. Though certain modifications were necessary, especially in composing the choral music, the general impression may safely be considered as entirely trustworthy. The professors of the Classical Department of Harvard University, assisted by experts in various branches of archæological investigation, undertook a tremendous task in verifying data and arranging the presentation. They are to be sincerely congratulated on the realization of their plans.

In the great examples of the Greek drama, as in their sculpture, was a dominating spirit of colossal simplicity which succeeding ages have failed to rival, which no other national genius has ever imitated or approached. Our stage mechanism has become so complex that we are able to emphasize the most minute and inconsequential detail; this very power has acted as a temptation to lure us from the broader representations of the more elemental instincts and passions. From monarchs, demi-gods and prophets we have descended to the microscopic analysis of everyday human beings. We have developed a marvelous drama of our own, one that has been gradually maturing since the dawn of English literature, but, in the transition, has not something been lost—something of grandeur and surpassing magnitude? To the Greek, his drama had a religious significance; to the American, plays are amusing, or, at the best, instructive and elevating. Could even SHAKESPEARE, the first of the great English dramatists and the greatest of all the modern playwrights in any language, have created such a character as that of the prophetess CASSANDRA? He gave us characters more realistic, more philosophic, more subtle, swayed by the greatest of ruling human passions. But CASSANDRA is superhuman. Speaking with the voice and authority of the god APOLLO, she prophesies even the tragedy of her own death—and is forever scorned. In this single type is personified the voice of progressive genius, as, unheeded, it has re-echoed through the centuries; reviled at the time, reverenced and worshiped by future generations. The mysterious hand of fate appears again and again in the Shakespearean tragedies and in many dramas of more recent date, whether in the guise of blind chance, religion or heredity. Yet the character of CASSANDRA stands without a peer—the titanic enigma of Fate, personified.

A STRIKING EXAMPLE.

THE season of SARAH BERNHARDT, who closed her tour by special performances in New York last week just before she sailed for France, affords many lessons to those who fancy that by combination they can force persons inclined to pursue their own business independently into contributing to the wealth of the combiners, who in such cases toil not, neither do they spin.

It was thought by various persons with reputations for business astuteness that if they shut the regular theatres to Madame BERNHARDT her managers would be compelled to divide. Whereupon the country witnessed some very interesting proceedings.

BERNHARDT'S managers saw that in this land of the free and home of the brave one might be free to pursue his course independently of the Theatrical Trust if he were brave enough; and so they proceeded to manage the appearances of the French actress in their own way under difficulties. By doing this they would not be forced to divide. And surely, although trusts have made some branches of business in this country arduous, there seem still ways in which one may lawfully pursue his purposes, if his purposes are lawful, although there are not yet, apparently, remedies for restrictive conditions that bear hard on competition in the theatre and that would not carry even in Russia.

So where BERNHARDT'S managers could not find theatres they either played in auditoriums and other inclosures not used for theatrical representations or erected a tent. The press was with them and the public was with them. The Trust would have liked to be with them—on conditions—perhaps, but its scheme of exclusion was a boomerang.

QUESTIONS ANSWERED.

A. R. S., New York: We do not furnish addresses. A letter sent in care of THE MIRROR will be forwarded if possible.

O. J. P., Newton: Eleonora Duse was the daughter of traveling comedians and is said to have been born on a wagon in the outskirts of Venice in 1862. As a child she performed with her parents.

E. P. W., Worcester: Mrs. Craigie, the dramatist known as John Oliver Hobbes, was born in Boston in 1867. Among her more noted plays are Journeys End in Lovers Meeting, The Ambassador, Repentance (a one-act drama), The Wisdom of the Wise, The Bishop's Move, and The Flute of Pan. She has also written a number of successful novels.

PERSONAL.

Photo by Rose, Providence.

GREENE.—Walter D. Greene has been engaged for a prominent role in Told in the Hills, a dramatization of Mary Ellis Ryan's story, in which Edwin Arden will star, opening at Powers' Theatre, Chicago, on June 24 under the management of W. J. Block.

DUMAS.—A statue of Alexandre Dumas the younger was unveiled on the Place Malesherbes, Paris, last Tuesday.

METCALFE.—James S. Metcalfe, dramatic critic of *Life*, has purchased the old Clock farm at Bedford Station, N. Y. The estate consists of eighty acres and has on it a large house.

FEALY.—Maude Fealy will be starred next season in Martha Morton's new comedy, The Illusions of Beatrice. She will appear in New York in the Spring.

DE ANGELIS.—Jefferson De Angelis will appear next season under the management of Frank McKee, it is said. He sailed last week on the *St. Paul* for London, to take the measure of The Spring Chicken, in which he will probably appear in this country.

SHANNON.—Inez Shannon entertained a party at dinner at the Hotel Cadillac on June 12 before leaving for her country home, "Rest Cottage," near St. Louis. Miss Shannon and her three children will spend the Summer months there, returning East for the beginning of next season's work.

FARRELL.—J. J. Farrell is to be starred next season in a new play, The Count and the Convict, under the direction of Joseph Shipman. He is spending the Summer getting the production ready. The opening date is Aug. 20.

TRESCOTT.—Virginia Drew Trescott closed her successful season in When Knighthood Was in Flower in Milwaukee on June 2. Her plans for next season have not yet been decided upon.

DE KOVEN.—Reginald De Koven is taking a thorough mental rest, with plenty of physical exercise, at a sanitarium near New York. He has been working unusually hard on his latest opera and felt the need of a complete relaxation.

GILLETTE.—William Gillette arrived in New York last Wednesday on the *Caronia*.

JEFFERSON.—William Jefferson, son of the late Joseph Jefferson, accompanied by Mrs. Jefferson (Christie MacDonald), the well-known soprano, sailed last Thursday on *La Touraine* for an indefinite stay abroad. Mr. Jefferson will make his headquarters in Paris and will act as commissioner for several wealthy connoisseurs in the purchase of paintings while there.

SANDERSON.—Julia Sanderson had an opportunity to prove herself a heroine last week by rescuing Bessie Scott, of The Tourists company, from drowning at Winthrop Beach, near Boston. Miss Scott got beyond her depth and Miss Sanderson hauled her back to shallow water.

GILES.—Mr. and Mrs. Corliss Giles (Helene Hadly) have been engaged for the production next Fall of Carolina. They will spend this Summer in Providence, R. I.

LORAINE.—Robert Loraine sailed for Europe on June 6, to spend the Summer in England.

JUDAH.—Manager A. Judah, of the Grand Opera House, Kansas City, Mo., and Mrs. Judah are stopping at the Hotel Astor. They will leave to-day (Tuesday) via the Maine Steamship Line for Belgrade Lakes, where Mr. Judah will put in a month's fishing before going to Saratoga.

ILLINGTON.—Margaret Illington sailed for New York on the *Cedric* last Friday.

TOMPKINS. — Eugene Tompkins, former owner of the Boston Theatre and co-manager of the Academy of Music, New York, was married on June 14 to Mrs. A. M. Pervere, of Brookline, Mass. Mr. and Mrs. Tompkins left at once for New York and will spend their honeymoon on Mr. Tompkins's yacht.

NOBLES.—Milton and Dolly Nobles closed their four weeks' star engagement at the Suburban, St. Louis, on June 16. As indicated by dispatches from THE MIRROR'S St. Louis correspondent, the engagement has been a most successful one in every way. Mr. and Mrs. Nobles are visiting at Lebanon, O., for a few days, and are due in Brooklyn the latter part of this week.

GREET.—Ben Greet is to give several "command" performances before King Edward VII and Queen Alexandra at Carisbrook Castle during the Summer.

BIMBERG BUILDS AGAIN.

M. R. Bimberg has bought 175 feet of land fronting on Forty-fourth Street and will soon begin to erect his fifth theatre in New York city. The price paid for the plot, which runs back 105 feet, is said to have been $400,000. Plans are being drawn for the new house by George Keister. Mr. Bimberg expects this to be a model playhouse in every respect. The stage will be within thirty-five feet of the back row of seats, and will be arranged so that scene shifters may work between the acts. This will make the third theatre on one block of Forty-fourth Street. The Criterion is on the corner and the Hudson in the middle of the block.

REMORSE.

There's a smiling devil in the air at night!
Every evening, when the player's task is o'er,
He is waiting, painting visions of delight—
He is waiting, grimly waiting at the door.
And he laughs with ghoulish glee when you appear;
And he leads you where cafés are shining bright;
And you madden with vague visions of good cheer.
There's a subtle, smiling devil in the night!

When old Morpheus, the Sleep God, pleads in vain
To refresh the weary frame and fainting soul,
Then the Night Imp's smile enslaves the surging brain
With his hints of laughter and the flowing bowl;
With wild snatches of the songs of other days;
With fond mem'ry's sweet and music's soft delight.
Once again, with bounding veins, you go his ways—
There's a subtle, smiling devil in the night!

Dawn returns, oppressed with Conscience and with Care;
Midday comes and gaunt Regret stands by thy bed;
And remorseless Self-Reproach is with him there.
The alluring visions of the night are fled!
Ghastly Failure neither pity shows nor ruth,
When the startled soul bemoans its sore affright;
And the sun of day divulges naked truth—
There's a subtle, smiling devil in the night!

J. C. NUGENT.

EAST SIDE SETTLEMENT.

A production of As You Like It was given at the East Side House Settlement, New York City, on Saturday evening, June 16, by members of the Ely Progressive Club. The presentation of the play had a peculiar interest, as showing how much one skillful and patient man had been able to accomplish with absolutely untrained amateurs, minus the common advantages of breeding and social education. John D. Barry, under whose direction the production was made, achieved far more than could have been expected, and the players themselves—boys and girls between fourteen and eighteen years of age—in several instances displayed unmistakable dramatic talent. Two of the most noticeable features of the performance were the surprising beauty of the girls and the grace with which they danced the minuet in the opening scene. Orlando was very commendably played by a tall, slight young fellow, whose musical voice might be the pride of any professional actor. Rosalind gave the most finished performance of the girls and read her lines with a distinct simplicity that was unique; Phoebe was a particularly charming little blonde of not more than fifteen Summers; Jacques delivered the famous speeches allotted to him with astonishing force and comprehension, and Touchstone was a favorite with the audience. In the cast were Hedwig Janousek, Betty Henoch, Ida Winter, Francis Gurau, Tessie Basch, Jeanette Kessler, Dorothy Cohn, Harry T. Kahn, E. H. Burger, George I. Pound, Carl Stralucke, H. E. Wolf, Archibald Ernst, Alfred Pollak, Lena H. Plato, John Blumers, Jr., and Joseph Dubrowski. Many people interested in the philanthropic movement were present to note results. All agreed that the presentation had been a credit to the performers and to the institution.

GIRLS PLAY HAMLET.

Smith College seniors played Hamlet on June 15, with the cast composed entirely of girls. The Prince was acted by Elsie H. Kearns, of Brooklyn, who was accorded much praise for her ability. Ophelia was performed by Hazel Goes, the King by Helen T. Fillibroun, the Queen by Louis Marshall Rijals; Horatio, Alice Faulkner; Polonious, Emma R. Loomis, and Laertes, Florence Mann. The actors were coached by Alfred Young, of New York, who has directed the senior dramatics at Smith College for the past fourteen years.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., June, 7 to 14, 1906.

BIBLE JIM; a play in four acts. By Fred Shuttleworth Morrison.

JACK'S WIFE. By Jean Pardee-Clark.

JOLLY KNIGHTS. By William A. Woods.

KING COWBOY. By S1 U. Collins.

THE MAJOR OF INDUSTRY; musical satire in two acts. Book and lyrics by A. N. C. Fowler.

MAMELLE CHAMPAGNE; a musical bubble in two bottles. By Edgar Allan Woolf.

A MAN'S WORST ENEMY; comedy drama in four acts. By Joseph Martineau.

MONEY, MONEY, MONEY. By Marie J. Blanchet.

A MUSICAL FARMYARD. By Bartlett Stacpool.

OMAR KHAYYAM. By Alexander McGill Lane.

POLAR PEARL; an extravaganza in two acts. By M. E. Swan.

A RARE OCCURRENCE. By George Alfred Laurence.

SLUMBERING FIRES; OR, TOIL. By Edwin Hopkins.

TOO STRONG TO WORK; a melodrama in one act. By Frank Vall.

TUNIA. By William B. Meister.

UNDER THE STARS AND BARS; a drama of the old South. By Henry E. Chambers.

WHILE FRISCO WAS BURNING; OR, ORPHANS OF SAN FRANCISCO; melodrama in four acts. By Mary E. Goodman.

THE WILDERNESS; a comedy in three acts. By H. V. Esmond.

New plays. Playwright's League, N. Y.

CURRENT AMUSEMENTS

Week ending June 23.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in Twelfth Night—4 times; Hamlet—4 times.

AERIAL GARDENS—George M. Cohan in The Governor's Son—3d week—24 to 29 times.

ALHAMBRA—Alhambra Opera company in Fra Diavolo.

BELASCO—Blanche Bates in The Girl of the Golden West—22d week—229 to 235 times.

CARNEGIE HALL—Musical Entertainments.

CASINO—The Social Whirl—11th week—82 to 89 times.

GRAND OPERA HOUSE—Closed June 16.

KALICH—Hebrew Drama.

KEITH & PROCTOR'S UNION SQUARE—Vaudeville.

LYCEUM—The Lion and the Mouse—31st week—245 to 252 times.

LYRIC—Henry E. Dixey in The Man on the Box—123 times, plus 4th week—23 to 29 times.

MADISON SQUARE GARDEN—Roller Skating.

MENDELSSOHN HALL—Musical Recitals.

NEW YORK—His Honor the Mayor—4th week—25 to 32 times.

PARADISE ROOF—Vaudeville.

PASTOR'S—Vaudeville.

KEITH & PROCTOR'S 23D STREET—Vaudeville.

KEITH & PROCTOR'S 125TH STREET—Look the Foreshen.

VICTORIA—Vaudeville—matinees.

WEST END—Jacob P. Adler in The Merchant of Venice, The Stranger, and King Lear.

WISTARIA GROVE—Seeing New York—14 to 29 times.

THE USHER

Many will remember accounts recently published about the special effort to amuse one another indulged by what is called the "Twenty-three Club," the leaders in which, theatrical managers, are somewhat—though legitimately—idiosyncratic in their notions as to what amusement really is, or should be—that is, their own amusement.

It is remembered that their first mutual entertainment took the form of a "funny hat soiree," or somethinr of that sort, and the second attempt was called a "humorous necktie and waistcoat social."

The Columbus *State Journal* seems to object to this style of amusement by theatrical managers, forgetting that each person is free to amuse himself as he will, and that the Twenty-three Club, or any other organization formed for intellectual and social activity, may do as it pleases, if it does not violate the laws relating to disorderly conduct. Listen to the *State Journal*:

The student of the stage will discover among the names mentioned a majority of the men most prominent in the Theatrical Syndicate. Is it likely that the men who choose such a bizarre form of entertainment for their own amusement, and by their own accounts enjoy it, will be likely to furnish the general public with anything that is a great deal more elevating and refining? And is it any wonder that the people who have been brought up to believe that it is correct to act and dress like ladies and gentlemen when dining with friends, whose conversation rises superior to the anatomy of a chorus girl and whose intellect is at least as brilliant as their waistcoats, is it any wonder that such people now very largely eschew the theatre? These stories of the inward rejoicings of the Syndicate men predispose one to believe the reports that one often hears, that such men discourage the lofty ambitions sometimes cherished by some of their stars.

On the other hand the Syndicate managers, some of them, have been busy diluting vaudeville acts to a thin consistency that would spread them over two hours and a half, and have been trusting to scenery and costuming to bolster up palpable defects in plot and interpretation. To an outsider it would seem that they have got the cart before the horse, unless they truly believe that the general public wants that sort of stuff, and if they are really sincere in that belief then one of two things is certain, there is either a very large part of the public of which they know nothing, or else they are bound to see the error of their ways before long. There is an absolute want of the implied responsibility of all who have to do with the dispensing of matters of art, to strive toward a general elevation of the public taste.

The public taste, forsooth! Does not the public patronize and enjoy the circus? And patronizing and enjoying the circus, what else would it have?

♣

John Cort writes to THE MIRROR denying the authenticity of an alleged interview with him, part of which was published in this journal, as to the plans of the new combination of theatre managers involving vaudeville interests.

As the newspaper which printed the "interview" originally has since admitted its error, it is but justice to Mr. Cort to give him the benefit of the denial.

In an interview published in the Seattle *Post-Intelligencer* and indorsed by Mr. Cort, as he forwards it with his letter, he explains in other terms the purposes of the recent "merger." According to him, it is for "the protection of already well established interests and the rearrangement and development of those interests," and the benefits—as well as the plans—relate solely to vaudeville interests, the intention being to extend the time of contracts with performers and avoid "needless conflicts in dates." By its terms, he says, the West will now see all the big acts in vaudeville, as well as the East, and the only purpose for which the Trust managers enter the combination is "to rearrange theatres wherever conditions demand it."

Yet he goes on to say that if a theatre that has been a failure for dramatic attractions will not prosper by putting vaudeville into it, it can be turned over to "the popular price attractions."

Truly, it is apparent that the whole scheme is philanthropic and humane. And if the theatre that has been a home for drama is unsuccessful on trial either for vaudeville or the popular price attractions, there is still a chance to turn it into a place for dry storage or an ice house.

♣

A gentleman writes to THE MIRROR in protest against the growing habit of a species of daily journalism to invade private personal rights in the matter of silly and impertinent gossip.

He takes for his text the rumors published frequently of late about the alleged matrimonial intentions of a young actress, and adds: "A rumor may be a legitimate newspaper subject on other matters, but the publishing of personal affairs of this sort is a scandalous abuse of 'the freedom of the press.'"

All of which, with much more in the newspapers of the day, suggests a colloquy between a middle-aged man of the world and a young man as to the latter's aim in life.

"I wish," said the young man, "to enter the profession of journalism."

"Journalism, my boy," said the man, "is not a profession. It is a disease."

♣

"In a certain well-known dramatic school," says the Memphis *Commercial-Appeal*, "pupils are taught that actors and actresses must have lived certain parts to depict the various emotions. That accounts for so many young women murderers in New York and elsewhere."

The fool killer must be profoundly somnolent or on a vacation.

BANQUET TO ELLEN TERRY.

On Sunday evening, June 17, at the Hotel Cecil, London, a dinner was given in honor of Ellen Terry. The two hundred guests who were present included many people of importance in the theatrical world. Winston Spencer Churchill, who eloquently eulogized Miss Terry's genius and achievements, expressed his regret that Great Britain should have no national theatre. Mrs. Craigie, in the absence of Ambassador Reid, read a message from Joseph H. Choate, conveying best wishes on behalf of America and assuring the great actress that the memory of her interesting and brilliant career would always be cherished by all American lovers of dramatic art. Mrs. Craigie also made an appropriate speech expressive of American admiration for Ellen Terry. In response to Mr. Churchill's remarks and to other complimentary addresses, Miss Terry thanked all persons concerned in arranging the testimonial, both in Europe and the United States. She modestly declared that she believed the overwhelming evidence of affection and homage she had received was largely due to the public intention of honoring Sir Henry Irving and herself together. After the banquet Miss Terry cabled to Mr. Choate, thanking him and his friends for their "sweet remembrances." It was announced that the total sum realized for the Terry jubilee fund, including receipts from the performance in Drury Lane Theatre and subscriptions raised on both sides of the Atlantic, amounted to $43,920.

SHUBERT, FIELDS AND PRESBREY.

Jacob Shubert, Lew Fields and Eugene Presbrey arrived in New York on the *Kaiserin Auguste Victoria* Sunday morning, each with plans for next season. Mr. Shubert had the best collection. He was abroad six weeks, and during that time he secured Lena Ashwell for a twenty weeks' tour of America in The Schulamite; arranged for a London appearance of E. H. Sothern and Julia Marlowe in a Shakespearean repertoire; purchased the rights to Lady Madcap, and another musical play now running in Paris; obtained rights to Paretière, by Maurice Donnoy and to Sardou's La Piste, and engaged a French actress for Lew Fields's company.

Mr. Fields, who made a stay of only five days in London, brought back the rights to The Orchid, with intention of using part of it in the first production at the rejuvenated Herald Square Theatre. If the play he expects to put on there should not be successful he will use all of The Orchid, revamped to suit American tastes. He stated that the British musical plays were much worse than those produced in New York last season.

Mr. Presbrey made a 5000 mile tour in an automobile in Europe, coming to London in time to witness the first performance of Raffles. He spent a week with Sir Gilbert Parker, talking over the dramatization of "The Right of Way," upon which Mr. Presbrey is now at work.

HERRMANN THE FOURTH.

Herrmann the fourth is coming to this country. He is only a boy twelve years old, but he is on the verge of making his debut as a professional magician in spite of his youth. Herrmann the fourth will arrive in New York on August 1 and will be received by friends of his uncle, Herrmann III., who will then be conjuring in Canada. The boy is to join the company immediately to make his appearance as the central figure of a special illusion which has already been prepared for the purpose. The boy is to be made up with a mustache and goatee exactly like his uncle. The little magician will be a small replica of his instructor, and will appear with him all next season in New York and elsewhere. What might be termed the magical instinct in the Herrmann family has become an international tradition. Herrmann I. and Herrmann II., who first assumed in America the title of The Great, were both uncles of Herrmann III. The present Herrmann, having no children of his own and wishing to perpetuate the family art, has again had recourse to a nephew. Wherefore Broadway is now to see Herrmann IV.

NEW DRAMA PRODUCED.

The Man from the Golden West, a drama in four acts, by E. A. Rose, was produced at the Baker Theatre, Portland, Ore., on June 10. The story deals with a Westerner, who comes East in time to help his boyhood sweetheart out of various difficulties and concludes by marrying her. The play is said to contain some excellent situations and good lines. The cast at the first production was:

James Errol	Edgar Baume
Harry Lawton	Howard Russell
Mathew Lawton	Henry D. Byers
Simon Deans	William Dill
Andrew Burke	John Satinpolls
Charley Reid	Burt L. King
Messenger	Harry MacAuliffe
Martin Ferris	William Harris
Mary Lawton	Lillian Lawrence
Mrs. Simon Deans	Mrs. H. D. Byers
Jessie Deans	Jewel Power

JOHN LAWRENCE TOOLE ILL.

John Lawrence Toole, the veteran British comedian, is ill, and his condition is such as to cause his friends the gravest anxiety. He made his first appearance on the stage in 1852 and toured America in 1874-5, appearing in New York at Wallack's and the Lyceum theatres.

THE LONDON STAGE.

Withdrawals and Revivals—Business Continues Bad—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, June 9.

Although this has been the week of the Whitsuntide holidays, when most shows hum, we have had no new play produced. Unfortunately we have had several new plays taken off. Among these I regret to include not only Charles Klein's fine drama, The Lion and the Mouse, but also that very big American success, Shore Acres, which started its run at the Waldorf one night before The Lion and the Mouse began its brief run at the Duke of York's; that is to say, three weeks ago. Three weeks ago, forsooth! Is it not absurd that two such powerful—nay, two such human—plays, two pieces so finely acted, should receive their respective notices to quit in such a brief space of time? As I said in my last week's epistle, both The Lion and the Mouse and Shore Acres were received with such real enthusiasm by public and by press on their respective first nights that nearly all of us members of the dramatic critic fraternity (which, alas! is not too overwhelmingly fraternal) fondly hoped (and wrote) that these plays seemed destined for financial as well as artistic triumph.

OSCAR ASCHE.

But no! At the Duke of York's The Lion and the Mouse ended last night, and will to-night be replaced by a revival of The Marriage of Kitty and J. M. Barrie's play Pantaloon, with Albert Chevalier in the Pantalooning name part.

As to Shore Acres, that finishes at the Waldorf to-night, and the theatre will close until some further attraction is found. As to Cyril Maude (who has played Uncle Nat in Shore Acres so splendidly) I have just learned that he will end his arrangement with the Shuberts in a few weeks hence, and will from September next be associated with Charles Frohman in certain new plays.

As to the reason for the failure of The Lion and the Mouse and Shore Acres it is difficult to pronounce. There is, of course, some truth in the opinion given to me by that wholesale impresario, George Edwardes, a few nights ago to the effect that bridge parties and the increase of motoring have to some extent done harm to playgoing among the gilt edged members of Society with the biggest S. As to the cry prevalent among many of the high toney critics that musical comedy has killed the serious drama, I beg to remark rubbish! rot! and likewise tut tut! Like all other plays, the musical specimen has mostly failed when it had little merit, as witness The Little Cherub, lately revised and called The Girl on the Stage. That Prince of Wales production has cost (or rather lost) the aforesaid George Edwardes at least £10,000, I give these figures on his very own confession, which he made to me a night or two ago.

No! if you ask me I say that one of the most potent causes of the recent widespread depression in the West End theatres is that our managers have allowed our playwrights to shed upon us all sorts of uncanny and often unclean plays affected by the Ibsen influence. With all respect to the grand old Norwegian (whose recent death has elicited all sorts of gush and grovel from the faithful) I say, and I say it unhesitatingly, that that strong but not too sane Scandinavian dramatist has done such injury to the British drama as will take the B. D. many years to grow out of. Henry Arthur Jones, Richard Claude Carton, Haddon Chambers and even Pinero, usually the brightest and best of the band, have all of late years suffered from Ibsenitis at some time or other. Whenever this fit has been on them their plays have always failed to do any good to playgoers, who have very soon (and very naturally) stayed away in their thousands from the box office—the place where money talks.

But enough on this (to me) unpleasant theme, for I am of those who like to see big business done, and to see it done by wholesome and cheery plays. Now for some general account of the none too novel holiday shows which have been rampant in our midst since Whit Monday.

These shows have included two revivals. The first of these was your young Mr. Hubert H. Davis's clever comedy, Mrs. Gorringe's Necklace, presented at the Coronet by Mary Moore and company (minus Sir Charles Wyndham, who has gone holiday making). Miss Mary was again very smart and effective in the name part (meaning Mrs. Gorringe, not the necklace), and Yorke Stephens has scored in Sir Charles's character.

The other revival was The Taming of the Shrew by Manager Otho Stuart last Saturday at the Adelphi in place of the new play, The Lonely Millionaires, which failed so signally there.

In the above named merry comedy, which William Shakespeare borrowed bodily from a play of the same name by George Whetstone, Oscar Asche and his wife, Lilly Brayton, repeated their respective fine performances of Petruchio and Katherine; undoubtedly the best P. and K. seen in London since John Drew and Ada Rehan—here's wishing her a speedy recovery!

Lewis Waller is going to replace Sir Conan Doyle's drama, Brigadier Gerard, at the Lyric next Saturday with Othello, which he has been giving so successfully at matinees, with Waller as the Moor and H. B. Irving as Iago.

Martin Harvey will next Saturday finish his month's tenancy at the Imperial, wherein he has been presenting the new merry melodrama, Roy O'Carrol, by Mesdames (or Augustines) Sutherland and Pix, authors of the said Harvey's previous Charles Stuart periodical play, The Breed of the Treshams, and of a new drama just written for Julia Neilson and Fred Terry and entitled Matt of Merrymeath.

Yesterday at the Duke of York's, Presenter Frohman presented Yvette Guilbert and Albert Chevalier at the first of a series of special matinees. Both Yvette and Albert (who has thirteen other front names) were in fine form—she with her Beranger and other realistic ballads and recitations, and he with several capital coster carols, old and new.

That shockingly unpleasant play, The Whirlwind, recently produced by Mrs. Patrick Campbell, will, I am glad to say, be withdrawn from the Criterion to-night. In its place Mrs. Pat will, in about a week's time, produce The Macleans of Bairness, a Scottish young pretender sort of drama, written for her by the Hon. Mrs. Alfred Lyttelton, the playwriting wife of the late Conservative Government's Colonial Secretary.

Mr. and Mrs. Dan Frohman (Margaret Illington) and the remainder of the splendid company which has been playing the ill-fated but well deserving drama, The Lion and the Mouse at the Duke of York's, sailed to-day per the *Cedric* for your city. Let me hasten to assure this company and Author Klein that all true lovers of the drama here in this city sympathize with them in this most surprisingly short run. Well, as the good old English adage hath it, "Better luck next time."

Manager George Edwardes withdraws The Little Michus from Daly's to-night, after about 500 performances. Next Thursday he will replace it with a revival of that phenomenally successful comic opera, The Geisha, with a powerful cast, including your sweet citizeness, May de Sousa, in the name part, which was "created," as actors love to say, by Marie Tempest.

On or about next Saturday George Edwardes reckons to produce at the now closed Prince of Wales's Charles Brookfield's adaptation of Madame F. Gresac's musical comedy, La Troisierne Lune. Edwardes has been contemplating violently all sorts of titles for this piece. Those names most favored by him at the moment of mailing are, See, See, or the Third Moon; Lover's Moon, and A Chinese Bride.

The great event of the moment and one arousing widespread excitement is the Ellen Terry Jubilee Matinee, to be given at Drury Lane next Tuesday, in the presence and under the patronage of the King and Queen and all sorts of noble and distinguished personages, including that knightly (and almost daily) Ellen-Terry-Jubilee-Executive Committeeman—the MIRROR's very own GAWAIN.

CUES.

May A. Bell Marks was presented recently with a life sized oil painting of herself in one of her characters, The Girl from the Northwest.

Alexandra Phillips has closed her season with Julie Bon Bon and is in New York.

The will of the late Mrs. Margaret M. Brennan, mother of Chauncey Olcott, was admitted to probate last week. After a few specified bequests are paid the entire estate will go to Mr. Olcott, who is named in the will as Chancellor J. Olcott.

Mrs. Anna E. Sandbach (Bessie Morton) was granted a divorce from her husband, Robert W. Sandbach, a newspaper man, at Milwaukee, on June 11.

Catherine Countiss, late leading woman of the Imperial Stock company, Brooklyn, Ralph Stuart's company, and more notably known for her starring work as Glory in The Christian, has been engaged as leading woman with Lillian Russell for next season.

Sylvia Lynden, who appeared in The Walls of Jericho last season, has been engaged by Jules Murray to be starred in Her Own Way.

A daughter was born to Mr. and Mrs. W. R. Meehan (Violette Pearl) at New York city on June 14. Mrs. Meehan was formerly with Joe Weber's stock company. The baby will be named Violette Frances Meehan.

Mabel Browning, late with The Clansman, will sail for Europe on June 23 to spend the Summer in the south of France.

Percival Aylmer is arranging to produce In the Soup about Sept. 18. He will manage the production alone, as Ben Greet will be in England at the time.

Alice Hosmer has been engaged to support Blanche Ring in Dolly Dollars next season. William S. Gill and Creston Clark are to be members of the company.

Mrs. Grace G. Rowe (Grace Gilmore Hamilton) has been granted a divorce from Edward Rowe, of Philadelphia. The decree was given by the Superior Court at Worcester, Mass.

Cora Tracy has been engaged for the title-role in Rosalie next season. She played the principal part when the opera was produced in Philadelphia this Spring.

Fire started by a defective electric wire caused damage to the extent of $2,000 to the office of the Harry Von Tilzer Music Publishing Company on June 12.

John E. Osborne, treasurer of the Boston Theatre for the past thirteen years, will be manager of the new Astor Theatre when it is opened next Fall.

John Harrington has been engaged for the part of Cash Hawkins in the Western company of The Squaw Man.

Philip Klein, a son of Charles Klein, is to enter the offices of Belwyn and Company on July 1 to learn the intricacies of play broking.

Marion Stanley, who for the past two years was leading lady of The Wizard of Oz, will fill the same position next season with the Rogers Brothers in Ireland.

George Leonard, stage-manager for the last two seasons for Creston Clark, will sail for Europe on June 23 on the *Campania*, to return on the *Lucania* on July 21.

THEATRICAL TERM: "First Walking Lady."

TELEGRAPHIC NEWS

CHICAGO.

Brown of Harvard an Instant Hit—The Alcayde—Newsy Notes from Colburn.

(Special to The Mirror.)

CHICAGO, June 18.

Cool weather, following the fortnight of the heat wave, revived business at the theatres, and most of them did well last week.

The event of this week is the production of the musical comedy, The Alcayde, under James K. Hackett's management, at the Grand Opera House last night for a Summer run, following a few nights at Atlantic City, and on the road from there here. A further notice of The Alcayde will be given in this column next week.

Brown of Harvard immediately became one of the Summer successes, and all the critics, as well as the public, welcomed it. The opening house filled the Garrick completely, and all the audiences since have been big. The production, with Henry Miller in charge, is just as it was in New York in all details, which is gratifying proof that the Independents have determined to maintain the excellence of their attractions. The audience Tuesday night was enthusiastic from start to finish, and curtain calls for Henry Woodruff, the company, and in recognition of the merit of the play, were too numerous to mention with particulars. Mr. Woodruff's Brown was right, satisfying and delightful except in a few instances, when he forced his voice into a screech. A less loud and excited and more intense driving home of the speeches would be much more effective. In light comedy, serio-comedy, comedy-pathos, college good fellowship, the gentleman bred and born facing insults, comedy-romance and serious sentiment, Mr. Woodruff is an artist of the first class. He probably never will be excelled in the part. Theodore Friebus's villain, Colton, was so cleverly done as to get a special round of applause, and J. Herron Miller delivered the very difficult and ungrateful part of Kenyon admirably. Laura Hope Crews's ingenue was bright, natural and pleasing, and Albert Perry was good as Thorne. The other parts were all in good hands. The staging fulfills every requirement of a first class attraction. Weather permitting, Brown of Harvard is sure of adding to its profits, as well as reputation, in Chicago.

Emma Lou Giffen, one of the brightest members of Players at the Bush Temple for several seasons, has been in New York for some time, and writes that she is undecided between A Poor Little Waif and Alone in New York.

Martin Beck, after returning from the big vaudeville conference in New York, at which the Proctor-Keith-Orpheum deal was completed, said that the new arrangement would go into effect here in about four weeks. He mentioned as one result that there would be more European acts seen in Chicago next Fall and Winter.

Manager George W. Lederer, of the Colonial, will have an automobile show in the big marble lobby of the theatre during the engagement of The Vanderbilt Cup, with Elsie Janis. The Vanderbilt Cup company will arrive on July 15 for rehearsal, and Miss Janis will reach Chicago from Europe soon after. George Wood has begun preparations for the Colonial auto show.

Sousa's Free Lance may be seen at the Colonial next season. George Washington, Jr., will follow The Vanderbilt Cup, and the entire season at the Colonial probably will be devoted to musical attractions.

William P. Cullen, who has had The Tenderfoot out, will start it on its travels again next season on Labor Day. Mr. Cullen is also considering a dramatic production for the road next season.

Warren Lake was back in town last week, his Buster Brown company having closed.

I hear that John Griffith will be seen next season in place of Edwards Davis in the sketch which Mr. Davis brought out last season, and that Davis will be a College Widow halfback next season.

C. A. Bird, formerly manager of the Garrick for the Shuberts, was one of the coming-out (from New York) party of Brown of Harvard at the Garrick Sunday, Monday and Tuesday. He was satisfied with the debut and later left for St. Louis. Mr. Bird is enjoying a larger field, but his peculiar fitness for theatre management left a vacancy on Randolph Street hard to fill.

Henry W. Savage and George Marion were in town last week inspecting The Student King at the Studebaker, and Mr. Savage's apparent health and good spirits were the answer to a rumor that he was sick from overwork.

The Anne Sutherland stock engagement at the Columbus will end on June 30 with the week of Under Two Flags. Manager Max Weber has a booking for August 5, but may postpone the opening until August 26.

With five weeks of Dave Warfield, five of Blanche Bates and twenty other weeks of excellent attractions, the outlook for the Independents at the Garrick is exceptionally promising. Manager Herbert Duce will undoubtedly be able to record a very prosperous season.

Una Clayton's vaudeville playlet, What's in a Name? will be seen for the first time in Chicago this week at the Majestic.

Madcap Vicky, adapted from the German by Anne Sutherland, was revealed at the Columbus last week by Miss Sutherland and her company. She played Vicky, a country-bred countess, rather tomboyish and free of speech, who goes to court, has trouble with her long skirt and the constant back-bending, meets the king without knowing who he is and talks to him à la Sans Gene. In the mistaken identity scene with the king Miss Sutherland did fairly well, but in other scenes she frisked rather heavily. This was relieved somewhat by the pair of small and graceful feet Miss Sutherland disclosed and by the glimpses of ability she gave in some of the more serious scenes. Willis Hall was well cast as the king and acquired himself with much credit. Leon McReynolds as the fawning and scheming chamberlain was excellent, giving, like Mr. Hall, a careful and convincing performance. Sam Morris did very well as Malten and produced numerous laughs, with some effective business. Loudon McCormick gave a creditable performance of Hohenstein, Katherine Challoner of Countess Birkfeld, and Ainsworth Arnold of Count Arnius.

The engagement of Nellie Stewart and her Australian company at the Chicago Opera House starts to-night with Sweet Nell, under the management of George Musgrove. Notice later.

New officers were elected by the Chicago Chapter of the Actors' Church Alliance at its latest meeting, as follows: President, the Rev. William White Wilson; Honorary President, the Right Rev Charles P. Anderson; First Vice-President, Harry J. Powers; Second Vice-President, Charles C. Curtiss; Treasurer, Donald Robertson; Secretary, Miss Ellen M. Sanders; members of the Executive Council, the Revs. James S. Stone, Willard B. Thorp and James Vila Blake, Mrs. Wm. Wright, Laurence Dunbar, Agnes B. Lane, Sybil Farrar and Otis L. Colburn. The efficient administration of Miss Sanders as Secretary was recognized by re-election, and the admirable qualities of the Rev. William White Wilson for President make him indispensable in that office. Donald Robertson succeeds Charles C. Curtiss as Treasurer.

Gretchen Sherman, whose home is in Chicago, has signed with Macaulay and Patton for the lead next season in The Little Homestead. She played Jeanette in Human Hearts last season.

Recent engagements through Bennet's include Mrs. Theodore Terry, with Henrietta Crosman; Stuart Holmes and Ernest Shields, with May Stuart's As You Like It; Lew Newcomb, Mr. and Mrs. Jack Collins, Dena Juliens, Jack Martin, with the opera company at Dallas, Tex.; George Castleden, with Springfield, Mo., stock; Willa Feour, with stock at Atlanta, Ga.; Roy Clements, with Orpheum stock, Salt Lake City; Agnes McCarthy, with Lee Beggs stock; Julia Stuart, Gus Mortimer, Mabel Florence, with Orpheum stock, Salt Lake City; Harris Delibant, Elsie Kaufer, Fred Spencer, Sam Waldon and C. T. Del Vecchio, with Elmer Walters.

An article in the *Daily News* says that the Theatrical National Bank project of the Western Vaudeville Association has fallen through, having been vetoed by Eastern interested parties.

The bills this week: Grand Opera House, The Alcayde; Studebaker, The Student King; Garrick, Brown of Harvard; Chicago Opera House, Nellie Stewart in Sweet Nell; Illinois, The Lion and the Mouse; Great Northern, Williams and Walker; McVicker's, The Clansman; Colonial, Forty-five Minutes from Broadway; Powers's, Heir to the Hoorah; People's, Night off; Bijou, Selma Hermann Summer stock in Wages of Sin; Columbus, Anne Sutherland stock in Sapho.

The Prince Chap attendance increased a great deal the closing week, resulting in big matinees and a series of good evening houses. This closing spurt made the engagement good financially as well as artistically. There is but one opinion about the play as presented here, which is that it is fine, admirably presented and one of the most deserving attractions before the public.

Recognition of the theatrical industry by the big business interests of Chicago is shown, and for the first time lately, in the appointment of Business Manager Harry Askin, of the Grand, and Manager Harry Powers, of Powers's, on the Reception Committee of Chicago business men who will welcome a delegation of prominent Texans to arrive here soon.

James K. Hackett and Julian Mitchell arrived with The Alcayde company Saturday. I hear that Julian Mitchell will stage the new production at the La Salle and that Georgia Drew Mendum will have a prominent part, becoming a permanent member of the La Salle musical stock.

Morris Kemp, who is building a new theatre at Marion, Ill., was in the city last week arranging with Wingfield, Rowland and Clifford's new Central States Theatre Company for booking. The new house will be opened about Sept. 4. It will have a capacity of 1,137, with stage 80 x 35 x 90, and the investment will be about $45,000.

Cæsar, the *Tribune* dramatic cartoon artist, is getting up some striking picture paper designs for The Umpire.

The Selma Hermann stock season at the Bijou opened last night promisingly. Manager William Roche had brightened the house handsomely. Further notice later.

OTIS COLBURN.

WASHINGTON.

Joseph Entangled—Ernest Hogan Closes Lincoln Beachey—Chase's Theatre.

(Special to The Mirror.)

WASHINGTON, June 18.

For the eighth week of the Guy Standing Stock company season at the Columbia Theatre, the attractive offering is Joseph Entangled. The play was cast as follows: Jermyn Pyecroft, John Mason; Hardolph Mayne, Hall McAllister; Harry Tavendor, Malcolm Duncan; Gerald Tannure, Claus Bogel; Prof. Todfield, George Gaston; Knapman, W. H. Crompton; Studder, Samuel Klawwans; Sir Joseph Lacy, Guy Standing; Lady Verna Mayne, Dorothy Hammond; Lady Joyce Tannure, Dorothy Hammack; Mrs. Harry Tavender, Anna Johnston, and Mrs. Knapman, Jeffreys Lewis. The stock company at this house is one of the best seen in many years.

Ernest Hogan and company in Rufus Rastus, after a fortnight of excellent patronage at the Academy of Music, closed to a big attendance on Saturday night. Local events at this house well hold the interest for the concluding weeks of June.

Lincoln Beachey, the daring young aeronaut who has been operating the Roy Knabenshue airship No. 2 with success at Luna Park, visited Washington last Thursday. He gave a wonderful performanance, viewed by all Washington, and decended in the Washington Monument grounds. After a short stop Beachey again started and gradually rose in the air. He went round the apex of the monument at a height of 555 feet, then straightened his course for a visit to the White House to call upon President Roosevelt and deliver a message from Frederick Ingersoll, the Luna Park promoter. Resting a while, the airship took a direct line down Pennsylvania Avenue, a mile away to the Capitol, to pay its respects to Congress; visited the Goddess of Liberty that adorns the top, and then changed its course, sailing without a fault far out on the horizon on the way back to Luna Park.

On behalf of Plimpton B. Chase and the Grand Opera House company, the leading polite vaudeville house of this city, Attorney Wilton J. Lambert has placed on record a lease, dated May 17, 1906, by which the property known as Chase's Theatre, including the extensive entrance thereto from Pennsylvania avenue, is leased to Mr. Chase for a term of eight years, expiring on August 31, 1914. The annual rental is $17,000, payable in monthly installments.

To-night is Choral Society Night at the Columbia Theatre. The receipts beyond actual expenses will be donated to the guarantee fund.

George E. Gill has resigned as manager of Luna Park and has been succeeded by Leo Schloss, of Scranton, Pa. The free attractions this week are the Navassar's Ladies' Band of fifty members, and Ella Zuilla, high wire walker.

Stock burlesque continues at the Lyceum Theatre for the third week, with fair results. The Crackerjacks is the announcement for next week, the last of the present season.

JOHN T. WARDE.

BOSTON.

The Tourists' Last Week—The Mayor of Tokio—The Man from Now—Stock News.

(Special to The Mirror.)

BOSTON, June 18.

With the Empire and its stock company season closed and the Majestic soon to follow, theatrical affairs in Boston are becoming more quiet. As the Barnum Circus is in town all the week the managers naturally expect to feel a little drop in attendance, which has averaged well thus far all around.

At the Castle Square the Summer opera company has been packing the house at every performance, proving conclusively that a season of old timers like Il Trovatore and The Mikado given by popular singers will appeal as strongly as ever to a large section of the public. This week The Chimes of Normandy is the bill, and gives a chance for some of the principals who have not yet had a chance to appear. Most notable of these are Claudia Albright as Serpolette and Harry Luckstone as the Marquis. Otis B. Thayer, who was such an admirable Ko Ko, was seen to equal advantage as Gaspard.

A dramatic old timer also holds the fort at the Bowdoin Square, where Ten Nights in a Barroom is given by the stock company with good effect. Charles Miller is the Joe Morgan and Anette Marshall plays the wife. It seems only yesterday since the piece was given at the old Grand and Charlotte Hunt was the little child Mary. Now she is grown to a full-fledged leading lady at this house, although she does not figure in the present revival. She will be seen next week in East Lynne and later in Camille.

This is announced as the last week of the engagement of The Tourists at the Majestic, as the piece is now in readiness to be taken to New York for its Summer run. Two important changes in cast have been made, and the new comers, Vera Michalena and Alfred Hickman, have been received with the greatest of favor and have proved unquestioned additions to the entertainment. Richard Golden, Julia Sanderson and George A. Schiller and all the others are as popular as ever.

At the Colonial Richard Carle and The Mayor of Tokio enter upon their third week with popularity continuing. They have now beaten the length of the original engagement at this house, and the piece is proving an ideal Summer show. A change in cast was made to-night by which Harry B. Williams, who has been taking the part of the Chinaman in The Tenderfoot, appears as the song book boy. He proved a success, and instantly joined the favorites in the piece. George Boques, who has been singing Julian Lincoln, will keep the part the balance of the Boston engagement.

The Man from Now at the Tremont, with Harry Bulger as the chief attraction, entered upon its fourth week to-night most auspiciously. The Summer scale of prices went into effect to-night, a reduction all around being made, as is always the case during the Summer engagements here. There seems to be no reason why this should not equal the popularity of Woodland, The Prince of Pilsen and some of Henry W. Savage's earlier productions here.

John Craig starts out as a manager with a stock company of his own, beginning next week. He was so great a favorite from the very start of his engagement at the Empire and there were so many expressions of regret when the finale of the season there was announced that it was quite the natural thing that he should look around for another house. He found it in the Globe, which will be reopened on June 25 with a strong body of players to give revivals of important pieces at popular prices. The Middleman will be the first on the list, and the programme to follow is an interesting one. Mary Young will be the leading lady, and others in the company will be J. L. Seeley, William Humphrey and Mary Sanders.

Ezra Kendall once played a comedy here called Weather Beaten Benson, which had its chief cause for popularity in the fact that the hero stood for ten seconds in a shower bath representing a rainstorm in a tableau. If he had been in Boston last week he would have seen himself surpassed in the production of Weather Beaten Agamemnon, when the Harvard students played the masterpiece by Aeschylus for two hours in a rainstorm.

The cat at the Castle Square has been taking advantage of the success season to make her debut in opera. Evidently she—or he—likes Il Trovatore, for in the most inspiring scene of the opening night, Azucena and Manrico were greeted with laughter when the cat ambled upon the scene, went nearly across and beat a hasty exit. Half an hour later the same thing was repeated, with equal success—for the cat.

Katherine Grey, who was one of the greatest favorites of the stock company at the Empire, now goes to California for the Summer vacation and a well earned rest.

Frederick Howard has resigned his position as assistant in the box office of the Hollis to become the treasurer at the Boston when John Osborne goes to New York.

Now that the Empire has closed for the Summer, its first vacation in two years, workmen will take possession to make a number of important alterations in its construction. A new angle to the orchestra floor and a new row of boxes will be among the features.

The Boston is the third house to announce the bill for its opening of the next season. On August 27 Liebler and Company will produce Harriet Ford's dramatization of Cape Cod Folks, with Will T. Hedge in the chief character.

Edgar L. Davenport has been visiting in Roxbury and renewing old acquaintances. He has signed for another season with Henry W. Savage.

Mr. and Mrs. B. P. Clerey (Julia Arthur) have returned to Boston from their journey to California, and have opened their Summer home, which is situated on an island at the entrance to Boston Harbor.

Blanche Hamilton Fox, a Boston girl who has been abroad for two years singing in grand opera in Italy, was given a reception by her Roslindale friends last week upon her return here for the Summer.

George M. Cohan may now count himself as a celebrity. His song, "The Grand Old Rag," was denounced last week in resolutions by the camp of Sons of Veterans in Chelsea as an insult to the American flag, and an appeal has been taken to the publishers to prevent the continuance of the use of the word "rag" in the refrain.

An end has been reached in the action of the Grand Jury at Plymouth in regard to Eben Plympton. No bill was presented.

John B. Schoffel, manager of the Tremont, has put his steam yacht, the *Proxit*, in commission for the Summer. During the Winter a number of important alterations have been made in the new boat, and she is now more attractive than ever.

Mrs. R. G. Sutherland and Beulah M. Dix, who went abroad to see their new play, Boy O'Carroll, produced by Martin Harvey, are returning on the *Saxonia*, which is due at this port later in the week.

The programme for the Bowdoin Square in the near future includes the production of a new sensational play by a Boston author. The dramatist is not mentioned and the piece is as yet unnamed.

JAY BENTON.

ST. LOUIS.

Business Improving at Summer Theatres—A Modern Magdalen—Ingomar—Notes.

(Special to The Mirror.)

ST. LOUIS, June 18.

Summer has come again in this place and neighborhood, after several attempts to quit us altogether. The garden theatres face a four-weeks deficit with renewed hope and the beginning of the mid-year season of 1906 will enter history as about the worst ever experienced here. But the delay in seasonable weather has effected greater ability on the part of the stock companies playing in St. Louis, and thus the loss of the managers will be the gain of the public, in turn to be the managers' gain.

Yesterday evening the spell was broken at the Surburban, where Amelia Bingham began her one thousand dollars a week engagement in Haddon Chambers's adaptation, A Modern Magdalen. Everybody was in fine fettle, and the expectations of the audience were fully realized. The fair Amelia was at her best and her influence with the members of the Suburban stock company showed itself in every act and scene. Manager Sol Oppenheimer offered a beautiful mounting of the play, which, for the first time at a Summer theatre and at the prices, drew capacity crowd. In consideration of the night's takings the hope that half the losses of the opening weeks will be wiped out before next Saturday seems to be well founded. Miss Bingham, as Katinka Jenkins, took no chances with her well-known emotionalism, but gave all of it freely to those who were on hand to take it in kind. The big play was given in a big way, no allowances being made on account of Summer Theatre surroundings. Called before the curtain at the end of the third act, the star made an impressive announcement to the effect that she had never been surrounded by more capable people than was the case at present, nor, taking the limitations of Summer presentation into consideration, had there been at her disposal better stage effects, and all other accessories. Morris McHugh, as Hiram Jenkins, was the comedy hit of the play, with Walter Gilbert, as John Strong, a close second in public favor. Katinka's music hall friends were represented by Margaret Campbell, Lisle Leigh, Florence Fisher and Maud Wilson, the first of whom, a St. Louis girl, made her local professional debut as Amanda. Perla Landers, as Olivia Jenkins, was becomingly vivacious and frequently had a chance to display her sprightly ways. In fact, all the seventeen speaking parts were well given and the audience put into a frame of mind where no allowances on account of Summer presentation had to be made. The Climbers follows.

At the Alps there are great musical doings. Eugenio Sorrentino's celebrated Banda Rossa, which I shall praise no further for fear my judgment may appear lopsided, and Rosenbecker's orchestra are giving joint and alternate concerts. They are playing everything from rag-time to Wagner, and doing it handsomely. Certain persons of unlimited means and hence limited discernment, are being educated up to the permanent orchestra idea by reason of the Alps effort, and one can hear them talk with almost human intelligence on the advantages to a big town of a large specially equipped body of instrumentalists. This is altogether a hopeful sign and thus again the St. Louis Summer as an idea-frying episode may be said to have its uses.

Said Pasha, Richard Stahl's neglected opera, is again on exhibition at the Delmar. The work has the solidity of the period in which it was written and hence becomingly lacks the froth of the forty-eight hour composers so much in evidence latterly. Stage Director Frank Stammers's advance announcements as to the merits of the current performance revealed no hesitancy of speech and all their import seems to be fully realizable. William Herman West, Edwin A. Clarke, Frank Rushworth, John E. Young, Stella Tracey, Cæcilia Rhodes, Jennie Opie and the others are congenially cast and the orchestra of sundry pieces, under Mr. Frank Darling, does its harmonious share. As between the Surburban and the Delmar audiences to-night the home-staying fashionables are few. And the contingent of Summer stay-at-homes is constantly increasing, which bodes well for al fresco endeavor in seasons yet to come.

Nicklos Schilsoni, of "knaben kapelle" fame, is at the Highlands, with his fifty melodious youngsters, and his iron discipline. They are putting up fine programs at the Temple of Nekko pagoda, one of the few landmarks rescued from the wreck of the World's Fair of 1904. Havemann's animals, a fine collection of trained beasts, have the stage in the pavilion, followed by Billy Rock, assisted by Grace McArty and the eight Lotus girls, the inextinguishable Nelson family of acrobats; the operatic soprano, Mme. Slapefski, the Wilsons in their comedy act; Agnes Maher in a singing and dancing specialty; and the kinodrome, into which C. P. Salisbury, is feeding some diverting "fillums."

At Mannion's, James Casey and Maggie LeClair are the headliners in a sketch called Irish Tenants. Leonard and Drake, imitators and impersonators, in a new act; Casey and Leonard, musical comedians, Clark Gandy, Dutch comedian, and beauteous Mlle. Naomi Ethardo, equilibrist, also moving pictures complete a satisfactory bill.

Ethel Fuller is putting on Ingomar, the Barbarian, of a vintage that suggests the name of the original author, Freiherr Muench von Bellinghausen, at West End Heights. There be three Edwardses histrionically active here this Summer, J. Gordon, stage

manager at the Suburban, Walter, leading man at the same prosperous resort, and R. G., now the Tmarch of Manilla at the West End. The gentlemen are not at all related except that each is a good and faithful actor. As the Tmarch R. G. is sufficiently Romanesque to satisfy the most fastidious student of the phase: "Costumes historically correct," and a more barbarous Ingomar than Frederick Burt is inconceivable. The numerous Allemanni take us back to *Gallia est omnis divisa in partes tres*, with many other marks of Cesarian manipulation, but Ethel Fuller plays Parthenia just as well as Eugenia Blair ever dared. The strenuous lady is attempting too much, however, for in addition to putting on all the Heights offerings, she insists on managing the stage, looking after the front of the house, directing the advertising; all of which may prove beyond even her apparently inexhaustible powers.

This is police relief benefit week at Forest Park Highlands. Our police force needs all sorts of relief after a hard siege "before the board" and the hope is expressed that they will get the same.

Ben M. Jerome, whose Royal Chef is well remembered here, will have his new one-act operetta, Thebe, at Forest Park Highlands. George Siber collaborated with him. The cast calls for ten performers and the work is sufficiently ambitious to require constantly a stage director and wardrobe woman.

During his brief visit here Charles A. Bird, general manager of the Shuberts, found time to explicitly deny that his firm had any thought of selling its interest in the Garrick, somewhat detailed rumors to that effect having gained wide currency here. The *Star-Chronicle* prints the authorization of his announcement of Daniel S. Fishell's appointment as manager, to succeed George W. Floyd. I learned from Mr. Bird that Floyd will not be employed next year by the Shuberts in any capacity. Regarding other Garrick employees, Mr. Bird left matters in some doubt, on the plausible plea, perhaps, that there's time enough for such things before the season opens.

Emma A. Chamblin, a Springfield, Mo., newspaperwoman, has sent in the manuscript of her play, Whom God Hath Joined, to Manager Solomon N. Oppenheimer, who is carefully perusing the effusion. Even at the risk of deluging the Suburban management with similar tenders, I must wire you this occurrence for, speaking by the card, *The Mirror* must have all the news all the time, and it's a poor correspondent that can't make such news as will make more news.

The Thieben-Stieglin music house of this city, it is reported, has established a "professional branch" in Forty-second Street, near Broadway, New York. Walter Vollmer is to have charge of the "branch," by which compositions of St. Louis and other music writers will be introduced by interpolation in big productions and music acts. Fred Brownell is to be traveling representative.

Rev. John Snyder, formerly pastor of the Church of the Messiah of this city, and author of As Ye Sow, produced by William Brady, has, it is reported, nearly completed another play, entitled Margaret Campbell. Dr. Snyder, I learn, is desirous of having Margaret Campbell, mentioned elsewhere in these dispatches, play the title-part next season, and negotiations to that purpose are now pending.

RICHARD SPAMER.

PHILADELPHIA.

Chestnut Street Theatre—Reports of New Theatres—Those Primrose Girls.

(*Special to The Mirror.*)

PHILADELPHIA, June 18.

For the next two months this city will be entirely free from dramatic entertainments. Keith's New Theatre, devoted to vaudeville, is the only first-class place of amusement open and playing nightly to crowded houses.

Rumors that the Chestnut Street Theatre will be turned over to vaudeville managers for next season seem at yet to be without any foundation. The present management of this house controls the Garrick Theatre for next season, and during the Summer many new plans may be developed that will prove genuine surprises.

The new German Theatre, Franklin and Girard avenues, is now nearly completed and will open with stock about the middle of September.

The contract for the William Penn Theatre in West Philadelphia has been given to P. J. Hurley. It will hardly be completed the coming season. G. A. Wegefarth, of the Grand Opera House, is president of the construction company.

Ground will be broken for the new Edwin Forrest Theatre, Broad and Walnut streets, by July 1.

Work on the new Yiddish theatre, Fifth and Locust streets (on the site of the old Quaker burying ground), will shortly be begun. The lot is 68 by 140 feet. The structure will be of reinforced concrete and fireproof. The plans show a seating capacity of 1,000.

The Charles H. Yale Amusement Company will launch a new operatic vaudeville in three acts, by Herman Perlet, entitled Those Primrose Girls, at the Walnut Street Theatre on September 17. Edith Mason and Thomas Persse have been engaged for the leading roles.

Arthur Pryor (known as the Trombone King) and his band opened at Willow Grove on June 17, to remain until July 7.

Musical attractions at the various parks remain unchanged.

Cape May Notes: The Lyceum Stock company will open its second season in opera at the Iron Pier on June 30. At the Auditorium are vaudeville entertainments. The Third Regiment Band, of Philadelphia, will supply the music for three concerts daily at the city pavilions. The big hotel at New Cape May will not be completed in time to open this Summer.

S. FERNBERGER.

PITTSBURGH.

Theatres Closed—Robin Hood at the Nixon—Parks and their Special Attractions.

(*Special to The Mirror.*)

PITTSBURGH, June 18.

All of the theatres are now closed for the regular season; light opera, vaudeville and the parks are the only amusements.

The Nixon began its season of light operas to-night, under the management of Thomas F. Kirk, Jr., with Robin Hood for the first two weeks. Those in the cast are Harold Blake, F. Stanton Heck, Karl Stall, Maurice Hageman, Ethel Houston, Huntingdon May, Campbell Donald, Vivian Brewster, Agnes Stone and Meta Carson, and a good sized chorus. Popular prices prevail. The Serenade is underlined.

Holcombe's Pittsburgh Band is reengaged for this week at Dream City Park, and the other special features are Diavolo and the Kimura Japanese Troupe.

Luna Park has The Kilties Band and The High Diving Norins for this week's special features.

West View Park, the new park in Allegheny, offers the Grand Army Band of Allegheny, and the Butler Brothers' "Dare Devil Leap for Life."

The Traction Parks—Kennywood, Southern, Calhoun and Oakwood—offer band concerts and vaudeville.

ALBERT S. L. HEWES.

CINCINNATI.

Chester Park Opera Company in The Rounders—Innes's Band at the Zoo.

(*Special to The Mirror.*)

CINCINNATI, June 18.

The Chester Park Opera company opened its Summer season here last night with the first performance of The Rounders ever given in this city. A smooth and creditable performance was given by the company, which includes a number of new faces, in addition to Edna Remming, Clara Palmer and Sam Mylie, who became great favorites with the patrons of the company last season. The Belle of New York follows.

Conway's Band has finished its long engagement at the Zoo and is succeeded by Innes and his band for their annual Summer engagement. The opening audiences have been large and his usual successful season is anticipated.

H. A. SUTTON.

PLANS OF MANAGERS.

The novelties Arnold Daly will offer next season are three short plays of one act each. One is a dramatization of W. W. Jacobs' story, "The Monkey's Paw"; another is a playlet by Gladys Unger entitled The Lemonade Boy, and the third is called The Flag Station, and is by Eugene Walter.

Walter N. Lawrence is to present Carlotta Nillson in a new four-act comedy, The Three of Us, by Rachel Crothers. Rehearsals will begin in August.

Joseph Galtes has a new play in preparation for Eva Tanguay next season. It is a comedy by Mark Swan entitled A Good Fellow. Music will be entirely incidental to plot, and there will be no chorus. Miss Tanguay will appear as a boy.

William D. Emerson has secured the rights for The Corner Grocery from Daniel Sully, and will revive that farce-comedy with an excellent cast, new scenic equipment and a complete line of new special paper.

A Broadway premiere is being negotiated for the production of Boots and Saddles, the new military drama which is to be produced by William D. Emerson in the early part of the coming season. The author has had the benefit of an actual military life, and the play is said to be full of surprises and will require the assistance of an auxiliary force of over one hundred persons.

Charles H. Yale is to produce a new musical piece entitled Those Primrose Girls next season. Rehearsals will begin on Aug. 14, and Matt Grace is now engaging the players. Edith Mason and Thomas Persse will have the leading soprano and tenor roles.

Among the attractions that Liebler and Company will send forth the coming season will be numbered a dramatization of a Down East novel, the locale of which is the famous Cape Cod. The play will, in fact, be known as Cape Cod Folks, and will be prepared by Harriet Ford, who will be remembered for her several excellent works dealing with rural character. This production is to be one of the most ambitious in point of scenic effects and players that has yet been presented to the public, and the opening date has been set for Aug. 27 at the Boston Theatre. The production will be made by Hugh Ford, who will be assisted and advised by the author.

SARAH BERNHARDT'S FAREWELL.

Sarah Bernhardt ended her remarkable tour of America with three performances at the Lyric Theatre on Tuesday and Wednesday of last week. Apparently as fresh as when she appeared at this house at the beginning of her tour, and seeming even younger than then, the famous actress displayed her art to such crowds as a theatre seldom holds. She was greeted with tremendous enthusiasm, overwhelmed with flowers, and made her last bow to a storm of cheers. Less than twelve hours later she was on her way to France.

The offering on Tuesday and Wednesday evenings was a combination bill, consisting of the second act of Hamlet, the fourth act of The Sorceress, the second act of L'Aiglon and the second act of Frou-Frou. On Wednesday afternoon Camille was given. It is unnecessary to say anything about the acting. Every phase of her work, every feature of her costumes, has been analyzed, reanalyzed and described.

On Tuesday Bernhardt held a reception in her dressing room, after the performance, and there met Maxim Gorky for the first time. Gorky speaks nothing but Russian, and that language is not in Madame Bernhardt's repertoire, so Beverly Sitgreaves acted as interpreter and assisted in an animated conversation. Another levee was held Wednesday afternoon, at the close of the matinee performance, and it lasted so long that the actress did not leave the theatre before the time for the evening play. Late Wednesday night a farewell luncheon was given at the Café des Beaux Arts by the Shuberts and William F. Connor. It was attended by the principal members of the company. At the close of the dinner a huge gold and silver loving bowl was presented to the actress. On one side was the inscription:

Presented to Madame Bernhardt by her managers, Messrs. Shubert and William F. Connor.

On the opposite side was this testimonial:

A token of esteem and appreciation of the greatest living artiste, Mme. Sarah Bernhardt, on the occasion of her two hundred and twenty-sixth performance in America, season 1905-6.

Madame Bernhardt responded in a graceful speech and presented gifts to each of her managers and the members of her staff. To William F. Connor she gave a magnificent sapphire ring; to E. J. Sullivan, the Shuberts' representative, a diamond ring valued at $3,000; and to W. J. Kingsley, her press agent, a ring set with three rubies.

Bernhardt and her company sailed at 10 o'clock Thursday morning on *La Touraine*. Fully half of New York's French population was at the pier to say farewell, and there was another demonstration as the ship left the dock. Just before sailing Bernhardt stripped a beautiful ring from her finger and gave it to Mr. Connor as a talisman.

Madame Bernhardt's American tour began at Chicago on Nov. 20, 1905, and was the most remarkable ever played here by a foreign star. She appeared in a tent, in skating rinks, in dance halls, once in the parlors of a private residence, and once in the open air, at Berkeley, Cal. She gave 226 performances in all, and never once disappointed an audience. It was announced that the gross receipts for the tour were $1,088,000. Madame Bernhardt received $900 for every performance and 30 per cent. of all receipts in excess of $1,800 at any one performance. Her total share of the receipts of the 226 performances was $305,000, and her net profit, after paying salaries, was $255,000. The profit to the management was $210,000.

Just before sailing Bernhardt announced that she would return to America if Mr. Connor carried out his plan of building a theatre in New York and naming it after her.

Photo Levick, N. Y. SARAH BERNHARDT

On the balcony in front of her stateroom on La Touraine.

GEORGE S. COPPIN.

George S. Coppin, who died in Sydney, New South Wales, on March 14, at eighty-six years of age, was a leading figure in Victoria for fully sixty years, as comedian, theatrical manager, politician, financier, and philanthropist. The history of his life is a remarkable story of repeated misfortunes and notable achievements. His persistence and courage were absolutely indomitable, and reverses which would permanently have disabled another man were merely incidents in his career.

Mr. Coppin was born at Steyning, Sussex, England, in 1819, his father having deserted the medical profession to become a theatrical manager. At the age of seventeen he obtained an engagement as second low comedian in a provincial company then performing at Richmond-on-the-Thames. After performing at the Queen's Theatre, London, he gained considerable reputation in the provinces. He returned to London and played a season at the Strand. At the age of twenty-two he was managing a store in Glasgow, but left that position to organize a company of bell-ringers. In 1843 he sailed for Sydney, obtained an engagement as "star" comedian, amassed a sum of money, went into the hotel business—and lost it all. Then, again returning to the theatrical business, he went to Tasmania, managing a small theatre at Launceston so successfully that in 1845 he appeared in Melbourne with a strong company of his own. After a short rivalry Mr. Coppin and J. T. Smith, proprietor of the Queen's Theatre, entered into partnership. Following a year at Melbourne George Coppin went to Adelaide and opened a theatre, which he had constructed in five weeks. He tried the hotel business again; made money, lost it all in mining speculations and went to Victoria to dig for gold. Soon after he accepted an engagement as comedian at a new theatre in Geebury, where he remained, in partnership with the proprietor until 1854. After eleven years abroad he returned to England and found a position at the Haymarket Theatre, where the "Australian comedian" became a popular favorite.

George Coppin and G. V. Brooke decided to take a company to Australia, and Coppin had an iron theatre put together in Manchester. Coppin's Royal Olympic Theatre in Melbourne was familiarly known as "the old iron pot." The venture was a success and Coppin and Brooke bought the Theatre Royal and a "garden" on the banks of the Yarra. In 1859 the partners separated, Coppin taking the Olympic Theatre and Cremorne gardens as his share. After passing through another financial crisis Coppin built the Haymarket Theatre, which was opened on Sept. 15, 1862, and burned down in 1871. It was here, in 1863, that Mr. and Mrs. Charles Kean played a famous engagement under Coppin's management.

In 1864, having suffered another business disaster, Mr. Coppin left for the United States in company with Mr. and Mrs. Kean, returning again to Australia two years later. Coppin, Harwood, Stewart and Hennings joined forces to manage the Theatre Royal which had failed in the hands of Brooke. This playhouse was destroyed by fire in 1872, and the Haymarket Theatre met a similar fate six months later. On Nov. 6, 1872, the Theatre Royal Proprietary Association opened the new house under the management of Coppin, Harwood, Stewart, and Hennings. Mr. Coppin never took an active part in the management and the house subsequently leased to several different firms. A farewell entertainment was given to him on June 28, 1882, when he permanently retired from all active direction, retaining only his interest in the Proprietary Association. Mr. Coppin's final illness was only a few days in duration.

MANHATTAN OPERA PLANS.

Oscar Hammerstein on June 11 issued the prospectus for the coming season at his Manhattan Opera House, and opened a subscription office in the Hanover Bank Building, at the corner of Nassau and Pine Streets. The season will begin November 19, and will last twenty weeks. The subscription performances will be given on Monday, Wednesday and Friday nights and on Saturday afternoons, the same as at the Metropolitan, and a performance at popular prices will be given on Saturday nights. There are forty-two boxes in the new opera house, each seating six persons, and the price of a box for a season of eighty performances will be $4,000, the subscriber having the privilege of subleting his holdings. Orchestra stalls will be sold at $5, dress circle chairs at $3, and the remainder of the seats at from $2.50 to $1, according to location.

Only French and Italian opera will be given. Lohengrin is the only Wagner opera in the repertoire, and that will be sung in French. The list includes:

Fra Diavolo, Norma, Puritani, La Sonnambula, Carmen, Don Pasquale, L'Elisir d'Amore, La Favorita, Lucia di Lammermoor, Marta, Faust, Romeo and Juliet, La Juive, I Pagliacci, Cavalleria Rusticana, Dinorah, Les Huguenots, Le Prophete, Don Giovanni, Le Nozze de Figaro, La Boheme, Tosca, Il Barbiere di Siviglia, Mignon, Aida, Ernani, Il Trovatore, La Traviata, Rigoletto, Un Ballo in Maschera, and Lohengrin.

The three novelties are La Damnation of Faust, The Loreley and Armida.

Quite a formidable array of artists is already engaged. The following are the principals:

Sopranos—Mesdames Melba, Arta, Masurini, Tetrazzini, and Trentini.

Mezzo-sopranos and contraltos—Mesdames Bressler-Gianoli, De Cisneros, Parnetti, Gilibert-Lejeune, and Zaccaria.

Tenors—Messrs. Altchevsky, Bassi, Bonci, and Dalmores.

Baritones—Messrs. Ancona, Mendolfi, Renaud, and Sammarco.

Basso-buffos—Messrs. Giandi and Gilibert.

Bassos—Messrs. Brag, Edouard de Reszke, and Maguinos.

Conductors—Cleofonte Campanini and Leandro Campanari.

There is to be a chorus of 100, to be recruited from Italy and America, the orchestra is to number seventy-five musicians, which will be increased when the occasion demands. Charles Wilson, of the Alhambra, London, will be the first stage manager, to be assisted by Josef Engel, of Kroll's Garden, Berlin, and Setti, of Milan. Madame E. S. Freisinger is to have charge of the costume department, and the scenery is to be under the direction of E. H. Ryan, Phillip Howden, William Telbin and H. Woolls, of London, and H. Lestarquit, of Paris.

ENGAGEMENTS.

Miana Ferry, with Henry W. Savage for The College Widow.

Edwin Belden, for the role of Stub Tallmadge in The College Widow, next season.

Robert Warwick, to support Mary Mannering in Lady Betty.

The Ramblings of An Old Mummer.

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II.

At the close of the season at the Prince of Wales' Theatre I went to Portsmouth for two weeks. Mrs. Scott Siddons was the "star" the first week. It seems almost incredible how the performances were got through thirty years ago. In this case the company assembled on Monday morning. We opened that night and we played a different piece every evening. The opening play was As You Like It. I played Oliver, who has some very tricky speeches, notably the one about the gilded snake and the lioness, though how a lioness got into the forest of Arden deponent knoweth not. It seems to me a curious idea on the part of the property man or stage-manager that, when old Adam, in a fainting condition, is assisted by Orlando into the presence of the assembled lords, who are seated around a table, eating papier-maché fruit and taking deep drafts of nothing from pasteboard goblets, the poor old gentleman should be presented with a few grapes and a green apple instead of a good, hot slice of venison from the round haunch of one of those deer Jacques has been discoursing about. Possibly the lords were taking a light lunch and not dining.

Apropos of As You Like It, Tom King was once playing the melancholy Jacques at Bath, and a local tenor, with rather a feeble pipe, what Van Biene used to call "a little E-flat. half-penny, tea party voice," was engaged to sing "Under the Greenwood Tree," to the lords, including Jacques, who was stretched in a recumbent position against a tree trunk. After his song, the little tenor went around to the front to get his guinea from the treasurer. He said: "Did I sing too loud, sir?" "I don't think so," said the other, "because I distinctly heard Mr. King say: 'Don't strain yourself, for goodness sake! or you'll have an accident.'"

The second night we played Romeo and Juliet, I myself enacting Paris, with very thin legs. In the last act, in my encounter with Romeo, not being much of a swordsman, I decided to take no chances, so as soon as Romeo made a lunge at me with his sword I fell in a sitting posture and exclaimed, "Oh, I am slain." The gallery seemed to like it; I didn't. Wednesday we played The School for Scandal. I indulged in Careless, with the song of "Here's to the Maiden." I had no orchestral accompaniment, so I asked the leader of the orchestra to come around and give me the keynote on his violin, which he failed to do. I pitched the song too high, and discovering my mistake started afresh in a lower key, to the huge enjoyment of the other characters, who encouraged me with cries of, "good old Careless, try back," and so forth. I think it was rather an effective piece of business and commend it to the consideration of stage-managers.

We also played a farce called A Dodge for a Dinner, in which two of us—I was one—sat down to a repast of the usual bread fowl, wooden skewers and empty beer pewters. One night Mrs. Siddons' husband sent in a real roast fowl, potatoes and beer from the "pub" next door, the farce playing much longer that evening.

The changes of bill put a considerable strain upon my slender wardrobe, for I had only one pair of white cotton tights. Later on, I found it was customary in a stock company to start the season with white tights, which could be dyed lavender, red and, finally, black. What curious expedients we were sometimes put to. I have known a dress coat handed from one to another several times in the wings during a performance. It was a current idea that white cotton stockings assumed the appearance of silk from the front by making a heavy line of white chalk on the shin bone. A white tie was easily made from a strip of notepaper, and even a shirt front could be managed from highly glazed notepaper. White cotton gloves were *de rigueur* in place of the more expensive kid ones. A comedian, having no black stockings, once blackleaded his legs. After the show he asked the stage manager "Do we play this piece again?" "Yes; next week." Oh, then, I needn't wash my legs."

Charles Matthews was the "star" the second week and played a round of his pieces. Mr. Matthews didn't like rehearsing and sat with his back to the footlights smoking a cigar during the brief run-through each morning. The first bill was The Game of Speculation and Used Up. I was very uncertain of my proper positions, one time nearly edging Mr. Matthews into the wings. Giving me a dig in the ribs, he said, sotto voce: "How do you think this scene would go, off?" Next morning he said to me: "Where on earth did you get to last night?". I replied: "Well, Mr. Matthews, you didn't tell me at rehearsal." "Ah," answered he; "I don't think I'll have any more rehearsals; it seems to go better without them." Another night, when I was floundering a bit, he said to me: "You've got yourself into a mess; now get out of it," and turned unconcernedly up stage. I asked him once, "Where do I come from?" "Anywhere you like, provided I see you."

Matthews hated unnecessary crossings and movements on the stage. Never move about unless you have a motive is a very good rule. A sure mark of novices on the stage is their inability to give and take. It requires a long time to learn how to balance the picture and dress the stage correctly, knowledge absolutely essential in the days of few rehearsals. Now that people have three or four weeks for rehearsals they move like pieces on a chess board.

Some one in the company asked Mr. Matthews how he managed to keep so young. "Never have any responsibilities that you can avoid," said he. "Don't have a permanent location; move about." He was addicted to red neckties on the stage and wore a flower in his coat. "Always wear a flower in your button hole," I heard him remark. "It takes ten years off your age." He was not a good judge of cigars, though he smoked a great deal. He wore the same costumes for his different characters during very many seasons. I can recall the light gray coat he dressed Plumper in, and large pearl buttons, which he told me cost a guinea each. In later years I met Mr. Matthews several times. As a light comedian we shall never see his like again.

I was a good swimmer, and one afternoon went with one of the company to have a dip from the shore near Southsea. I swam out a long distance and the tide swept me nearly a quarter of a mile from the spot where I entered the sea, so I had to walk along on the sands in *puris naturalibus* to get my clothes. I met my companion with my garments under his arm starting to tell my comrades of my untimely end.

Walter Lacy gave me an introduction to Charles Calvert, who was then managing the Princess' Theatre, Manchester. I called upon him at the Garrick Club, and he engaged me for the forthcoming season in Manchester to play responsible business. Samuel Phelps, the leading man, was then, I fancy, nearly seventy years old. We opened with A Midsummer Night's Dream, I myself appearing as Snug the Joiner, who plays the lion in the interlude. Forbes Robertson, a mere youth, and Mr. Vandenhoff were in the company. The performance of Mr. Phelps as Bottom the Weaver is too well known to need comment. However, he introduced a curious and subtle piece of business: When I entered as the lion Mr. Phelps stood at the wings, in view of the audience, and slowly wagged the lion's tail up and down by means of a string, the idea being that Bottom wanted to have a hand in everything, even to wagging the lion's tail. The first night, as I came off, the string got entangled round Mr. Phelps' legs and he spoke some lines that on looking at the text afterwards, I failed to discover in his part.

The second production was Shakespeare's Henry IV, Part II, Mr. Phelps playing both the King and Justice Shallow. I was cast for Lord Hastings and several other gentlemen. I wore a full suit of armor, of which the hinges at the elbows didn't work very well; when I lifted my arm it occasionally stuck fast and had to be lowered by my other hand, which was not calculated to make me feel at ease. My helmet, too, was a size too large, and the visor kept dropping down over my nose. It is hard to appear dignified under these circumstances! A critic declared I was "rather wooden"; he should have said "block-tin." The supers wore tin plate armor, and the joints being stiff at first, it was difficult work to move about. They dressed in a room up a spiral iron staircase. The first night, as they descended, one man slipped and fell and a number of others fell on the top of him, until they were mixed up in a heap, so they couldn't rise. They did not get on for their first entrance and had to be literally dug out piecemeal. You may imagine the language of the stage manager and how the air turned blue for miles. Mr. Calvert introduced a tableau representing the lying in state of the King's body in the Abbey. It was a magnificent spectacle, showing the nave of a cathedral, with numbers of choristers, priests and acolytes. When the choir burst into a requiem the audience were so spellbound by the realism of the scene that many people stood up and removed their hats. I represented the High Priest at the altar; there were a number of our ballet and extra girls, in white robes, standing with their backs to the audience, holding long candles, and their remarks to one another, as the hot wax dropped down on them, were hardly in keeping with the solemnity of the scene.

The next production was a comic opera, by Alfred Cellier, entitled The Sultan of Mocha. Mr. Cellier was an exceedingly clever but rather erratic genius, and the music was somewhat slow in forthcoming. Boston Brown, as he was always called, the owner of the theatre, expostulated with him. "What's the use of my writing music," demanded Cellier, "when you've no one to sing it?" The shot went home and several first-class vocalists were at once engaged. To show how gags creep into a libretto, I must relate the following fact: One night, the actor playing the Lord Chamberlain, who had an entrance when he was supposed to be slightly intoxicated, stumbled and fell. "Hullo, my lord," said the Sultan, "you've fallen down." "Yes, not-with-standing," responded the other. Furneaux Cook, who was the Sultan, retorted, "Well, it isn't the first time the Lord Chamberlain's been down on the stage." One of the company, who never could remember a joke, was trying to tell his wife about it. He said: "It was awfully good, when Cook said to him, 'You've fallen down,' he said, 'Never-the-less.'" His wife never smiled. I heard they were finally separated for incompatibility of temperament. At any rate, she went out one afternoon and left a card on the door, "Back in three-quarters of an hour," and didn't return for three weeks. But some women have no notion of time or humor!

I played in my first pantomime that Christmas; I have played in over a dozen since. Then it was Jack the Giant Killer, and Nelly Farren, "quite a girl," was an extremely pretty and vivacious Jack. The scene of the sleeping court, where every one was supposed to have been slumbering for a hundred years, was a splendid piece of stage management on the part of Mr. Calvert, who was equally at home in producing Shakespeare, Sheridan, or pantomime. When the curtain rose on this scene it showed what had once been a splendid banqueting hall, now covered with dust and cobwebs, the furniture falling to pieces. A large company of guests were standing in the attitudes in which they had fallen asleep. Not a sound was heard. I know I was standing on a staircase, in an attitude as if declaiming, with outstretched arms and open mouth. Others were in groups all over the apartment, some as if playing on musical instruments and some eating, drinking, singing and dancing. Jack entered and, after looking round and expressing his wonder at the state of things, finally ordered, "I bid the court awake"; immediately there was a tremendous blow on a gong and every one came to life, resuming his speech and movements. The din was terrific. I had to shout. "My name is Norval, on the Grampian hills," etc. The libretto of the pantomime, by H. I. Byron, was full of those excruciating word-twistings of which he was ever a master. I must give one example. The giant, played by H. M. Clifford, a very tall man on stilts, had two children, Jock and Jenny, performed by two low comedians, of whom Fred Marshall was one. The girl, Jenny, went behind her father, the giant, and maliciously stuck a fork into his leg, upon which he exclaimed: "What! Jenny stick a fork in poor papa! Such conduct I don't understand. Jenny-come-prong-pa." Some slight knowledge of French is requisite to see the point—of the fork.

On the night of the production of one of his plays Byron was seated with a friend in a private box. Before the beginning of the last act there was a great noise on the stage of hammering and sawing. "What are they doing?" said the friend. "I think they are cutting out the last act," replied Byron. Another good story is told about him. Going out one cold day without an overcoat he met a friend. "Hullo! Byron," said he, "You wear an overcoat?" "No, I never was," answered Byron.

Mr. Byron was not a great actor. Though he sometimes played, all he did was to stand, with his hands in his pockets, and speak the best lines in his plays—a method I recommend as eminently suited to the style of some modern stars. Mr. Calvert was an exceedingly kind-hearted man and took great interest in any young actor who tried his best. He never raved or swore, like some stage managers. This habit of using bad language is unfortunately too prevalent with many managers, who shout at the girls, often wearied with long waits and rehearsals, as if they were animals. This conduct stamps the man himself as a brute. Women, some of them timid young girls, should be encouraged and praised, if possible, not cursed. It is the duty of actors to protect their sisters in art. The calling is difficult enough for women, who, after all, are but frail and feeble creatures—most of them.

I was cast for the comic policeman in the harlequinade—perhaps rather foolishly. My dignity was offended at this, so I asked Mr. Calvert to excuse me. "Do you think it derogatory to play in the comic scenes?" he asked. "Yes." "Then don't do it," said he. I never ask any of my company to do anything they think derogatory." Mr. Phelps, usually very reserved, would occasionally unbend in the greenroom. I had to play a number of parts of all kinds and he said to me, "Quite right, young man, play all lines of business, until you find your strong point, then stick to it." The next production was Romeo and Juliet, with Jack Ryder as the Friar. I was quite pleased when Mr. Calvert complimented me on my make up as the apothecary, for I spent a long time over it. Grease paints were almost unknown then, and I think Mr. Bandmann was the first actor I saw use them. We had to use dry colors, chalk, vermilion, carmine, yellow ochre, Armenian bole, black and blue, which we often obtained from the scenic artist.

The art of character make-up is very interesting and only acquired by practice. These hints may be of some use: First wash your face, then put a little cold cream all over it; wipe that off and put on a thin coat of paint, of the tint of complexion you choose, if for a very old man letting yellow predominate. You can get any shade by using several sticks of different tints worked together. Then heighten your complexion a little with a ruddy color on the cheek bones; hollow the cheeks and line eyes slightly with a faint blue tint. We used to burn a piece of newspaper, the ash obtained being an excellent color for shading. Then put the lines in with a pencil of the requisite tint; if on a yellowish face use a dark shade, if on a ruddy face use a reddish hue. Let the lines be where you observe nature plants them in old age. Above everything, avoid crude lines, like those with which young men often gridiron their faces; rub the lines over with your finger to soften them down; dust on a little, very little, powder of the proper shade over the make-up with a swans-down puff, such as they use for babies, the hard puffs that are usually slapped on the face being apt to obliterate most of your work. Never lay the paint on too thick, for it interferes with the play of the features. Remember that you want to get the correct effect as it strikes the audience, not always as it strikes yourself. The study of portraits in a picture gallery furnishes a good model. On a large stage, brilliantly lighted, you naturally require broader effects than in a small theatre. Put on your eyebrows and any whiskers, beard or moustache you think characteristic, with crêpe hair of the proper color; if necessary, use more than one shade. I think a better effect is obtained by using crêpe hair than by whiskers or mustaches on gauze. When the hair is attached to the face it is a simple matter to cut it in any style. Make a sketch of the precise kind of wig you have in mind, and get the wig-maker to carry out your idea. It is half the battle to look the character you are depicting.

RUSSELL CRAUFORD.

THE ANIMALS ALIVE.

The animals at the various Coney Island resorts were of great assistance to the press agents again last week. Major Crawford, of the Mundy aggregation at Luna Park, was clawed by a lioness; Robert McPherson, with the Ferrari Troupe at Brighton Beach, was bitten by a lion; and Mr. Hendrickson, of Bostock's, had a "narrow escape from death" while dressing a wound on the leg of a Bengal tiger. A really serious accident occurred at Bostock's on Sunday, when Arthur Owens had three of his fingers bitten off by "Tammany," a tiger recently imported.

A NEW FIRM.

A new firm has just been launched on Broadway, known as Eldridge, Meakin and Company, to conduct a general theatrical exchange, and the executive office is in the Knickerbocker Theatre Building. The object of this new exchange is to consolidate the various needs of the theatrical business under one head. The different departments will include bureaus for booking and representing theatres in one-night stands throughout the United States and Canada, the conducting of tours from New York for artists of reputation, the staging and producing of plays, special press work for productions and for dramatic and vaudeville artists, and theatrical typewriting and mimeographing. Frank M. Eldredge, the senior member of the firm, is widely known as a manager, having conducted the tours of such well-known players as Wright Lorimer, Effie Ellsler, Elizabeth Kennedy and others; while the junior member of the firm, Charles W. Meakin, is equally well known, having managed such artists as Tittell-Brune, Frederick Warde, Charles B. Hanford, and Paul Gilmore, and last season he conducted the tour of the Hanlons in Fantasma. Both Mr. Eldredge and Mr. Meakin have served a rigid apprenticeship during the past ten years in every department of the theatrical business, and this knowledge will unquestionably insure them success in their new undertaking. The firm have secured thoroughly reliable and competent lieutenants to represent them in the various departments named, and each and every detail will receive the most minute attention.

NEW THEATRES.

Plans have been drawn for the enlargement of the Euclid Garden Theatre, at Cleveland, O. The rear portion of the auditorium is to be widened and the seating capacity increased.

The Lewis Grand Opera House of Charlevoix, Mich., has been sold to the Charlevoix County Bank. It is being rebuilt and will open on Aug. 14 with Gordon and Bennett's Under the North Star. W. A. Loveday, of East Jordan, and Dr. H. B. Lehner, formerly of the Kalkaska Opera House, have arranged with the present owners to operate the Charlevoix Theatre, as it will be called, for the first month, Aug. 14 to Sept. 14, and may arrange for a longer period.

AMONG THE DRAMATISTS.

Francis Aymar Mathews, author of Pretty Peggy, in which Grace George starred a few seasons ago, has purchased all of William A. Brady's interest in the play and hereafter will control it alone. She expects to produce the play in London and in Paris.

Charles Klein has selected The Daughters of Men as the title of his new play, which Henry B. Harris is to produce next season. The title has been used before, and it may be changed before the play is put on.

REFLECTIONS

Here is a portrait of Seymour Hicks, who has distinguished himself in London, among other causes, by his very free adoption of song features original in this country for his musical pieces. He is now about to begin to "transform Shakespeare into musical comedy," first experimenting with As You Like It. It is needless to add that Shakespeare will survive the experiment.

Joseph Galtes has secured the rights of Raffles from Liebler and Company. Territorial rights to the play have frequently been leased, but it was not until Kyrle Bellew came under other management that the owners of the play were willing to sell it.

The Gay New York company begins its next tour early in August. The company will include Harry Emerson, Edward B. Adams, Joseph Pettingill, Edward Brennan, Joseph F. Willard, Charles Foreman, Harry Beechele, Lillian Hoerlein, Florence Clements, Lillian Omega, Bessie Bartell, Nellie Johnstone, Helene Lawton, Agnes Colton and a large chorus. Harry Yost will be the business-manager.

Damon Lyon, who has been playing Marquis Kloto in Fantana, will sing at the villa of Mrs. Forbes Curtis at Newport and at a reception given by his friend, Mrs. Addison D. Blair, at Elmira. Mr. Lyon will spend his vacation in these two cities.

Edmund Breese, Richard Bennett, Walter Allen, and Marguerite St. John, who have been appearing in the London production of The Lion and the Mouse, resumed their original parts at the Lyceum Theatre last night.

John Daly Murphy, of the Hunter-Bradford Players at Springfield, Mass., had his hand scratched one day last week, and a mild case of blood poison developed. He had to have one of the cords of a finger removed, and appeared for the rest of the week with his arm in a sling.

Gus Hill has engaged for next season's tour of McFadden's Flats the Busch De Vere Trio, Dixon and Fields, John Price, Dolly Theobold, James Purvis, Howard Powers, Francis Hanson, White City Quartette, and the Washer Brothers. The opening will occur on Sept. 1.

It was announced last week that Forbes Robertson and Gertrude Elliott will appear at the New Amsterdam Theatre in October in Shaw's Cæsar and Cleopatra. The production and the supporting company will be English.

Edith Browning has been engaged by A. H. Woods for the principal part in Bertha, the Sewing Machine Girl, which will open in Boston on Aug. 4 and come to the American Theatre on Aug. 11.

Charles Allen has returned to the forces of Gus Hill. He will manage the tour of Happy Hooligan's Trip Around the World.

The body of Henry J. Garfield, the minstrel, who died nearly thirty years ago, was removed from Greenlawn Cemetery, Baldwinsville, Mass., last week, to be placed next to his wife, who was buried at Boylston, Mass.

Fiske O'Hara, who starred last season under the management of Charles E. Blaney in Mr. Blarney from Ireland, is now spending a month fishing at Thousand Islands. He reopens at Blaney's Theatre, Newark, on Aug. 12, for an extended tour of the West and South. Models of the new piece for 1907 have already been received from Europe.

Wagenhals and Kemper announce that the new Astor Theatre is in the hands of the decorators and is rapidly nearing completion. The stage will be ready for use on July 15, and rehearsals for A Midsummer Night's Dream will begin immediately thereafter. The production, involving a large number of children, is to be elaborate along new and unconventional lines.

Mignon Phillips is somewhat disturbed over an untimely report of her death. A young woman who committed suicide in Philadelphia on June 9 was identified as Miss Phillips, and a collection was taken among the actress' friends to defray burial expenses. Miss Phillips has been kept busy sending telegrams to her relatives denying that she is dead.

Next season will witness the Smart Set company in a new entertainment entitled The Black Politician. S. H. Dudley will play the stellar role, and to add to the singing qualities of the show Gus Hill has engaged the celebrated Jubilee Singers from Tuskegee and the Alabama Choral Society of forty voices. Walter B. Moore will manage the tour.

Louise Marcelli is said to be dying at the Charity Hospital, Cleveland, O., where she was taken last week. She had been playing with the Herz Stock company at the Opera House, Cleveland, and kept at work for the first three days of the week. On Thursday night she was obliged to stop and go to the hospital. Her place was taken by Ina Hammer.

W. A. Brady has leased the Manhattan Theatre for next season, or until the building is torn down to make room for the Pennsylvania Railroad terminal. Mr. Brady has been assured that the house will stand until Jan. 1. After that date arrangements will be made from month to month.

Henry Rosenberg, owner of the Metropolis Theatre, leaves on Thursday morning on the *Kaiserin Augusta Victoria*, accompanied by his wife, for an extended trip to Europe. He will visit Germany, France, Switzerland, and Italy. Though Mr. Rosenberg has temporarily retired from the theatrical field, he will look out for novelties in Europe, and no doubt will interest himself in some theatrical enterprise on his return late in October.

Mr. and Mrs. Sully Guard (Blanche Shirley) have been engaged to originate the lead and heavy in Klimt and Gazzolo's production, The Four Corners of the Earth, opening in Louisville, Ky., on Aug. 12.

Archibald Hotchkiss, a former member of the Empire Theatre Stock company, also at one time prominent in the support of Frederick Warde, has been engaged by J. E. Cline to support May Stewart in an open air tour in classic plays.

Mary Holmes left on Saturday for San Francisco to spend the Summer with her family. She will return East in September, being re-engaged by Daniel Sully for next season.

A CHAT WITH S. A. LEE.

Photo by Johnson and Hoffmann, London, Eng.

Prof. S. A. Lee, the hypnotist, was in New York last week, getting his plans in shape for a tour next Fall and Winter, and incidentally exhibiting an interesting collection of photographs and curios he collected during his recent trip to India and the Orient. Mr. Lee spent three years abroad, and is said to be the only American to accompany the Younghusband expedition into Thibet and the forbidden city of Lhassa. He shows proof that he was with the expedition, and has a hundred stories of adventures in the mountains.

"All this stuff about the fakirs of India is humbug," he told a MIRROR representative the other day. "I traveled all over India and was entertained where no white man had ever been entertained before, and I could find none of the wonderful feats said to be performed by the adepts of that country. So far as I could learn, the famous rope trick, the burial alive trick and the dozen other wonderful feats reported are simply myths of inexact or overcredulous travelers. Nearly every temple I visited knew of a famous magician, but he was always at the next temple; never where he could be found. My exhibitions were far more wonderful to the Hindus than any of the tricks they were able to show me, though some of them are pretty clever at deceiving their followers. You see, they are all holy men, and the populace believes without question the stories they tell of their prowess in magic. I was able to expose some of these fellows and got myself into some pretty tight places by doing it.

"There was one fakir in particular who was attracting considerable notice, not only from the natives but from the British officers as well. He would allow himself to be bitten on the tongue by a cobra after the snake had been thoroughly excited. His tongue would turn black and he would exhibit all the symptoms of poisoning by cobra virus. Then an assistant would force fresh goat's milk between the fakir's lips and in a few minutes he would be entirely well, his tongue its natural color and his muscles relaxed. Well, I noticed in the first place that the cobra had been made harmless by the removal of the poison glands. You can tell when a cobra is harmless by noticing whether it has a fine white line reaching from the corner of the eye almost to the mouth. This line shows where the poison glands have been burned out with a hot iron. So I asked him to let me bring a snake next time. He agreed, and I got a vigorous young cobra from an English physician, who told me that the fakir would never let himself be bitten by a poisonous snake. Sure enough, when we went next day, carrying our snake, the fakir said it was afraid of him and would not bite him. The snake showed every sign of fear and even ran from the fakir. I learned that there was a root whose odor was disagreeable to cobras, and that the fakir had rubbed himself with it before we arrived. His own snake would not bite him that day. We returned the next day, determined to discover how he managed to have his tongue black. This we did by the simple expedient of holding his mouth open and feeling under his tongue. It was charcoal in a small bag. When he went into convulsions after the bite he chewed the bag vigorously until his tongue was black as ink. The swallow of goat's milk washed it off again. We escaped with our lives, but we had to run for it.

"One of the cleverest fakes that was perpetrated while I was in India occurred in Benares just before I got there. A fakir gave out that he was going to make a statue of Buddha rise from the bare ground in the plain some distance from the temple. On the day set there was a crowd of fully 10,000 surrounding the old man, who sat under a canopy with a rug spread out in front of him. The faithful made contributions of money and food and he began his hocus pocus, first ordering the crowd to take the statue into the temple as soon as it had arisen, and to leave him alone. The ground in front of him was watered carefully, and after a little time the earth began to crack and soon a statue of Buddha, about two feet high, came slowly into view. Well, the people simply showered him with money, until the rug was covered with gold and silver. Then they took up the statue and carried it into the temple. It was noticed that the fakir moved his seat to the exact spot where the figure had arisen, as soon as the people had picked it up. Next day they went back to look for him. Fakir, canopy and all were gone. Somebody dug into the ground at the spot where the statue had come up. There was a hole filled with a kind of bean that swells rapidly when moistened. The fakir had planted his statue over a lot of these beans and when the ground was watered the swollen beans forced the statue above ground. All of Benares was hunting for the fakir the day I arrived.

"There was a friend of mine in the British service who went around with me hunting some of the wonderful feats of magic we had heard about. He was a strapping fellow, six feet tall, and was a clever ventriloquist and sleight of hand worker. He had been in India for a good many years and could speak and write fluently several of the dialects. We visited the monkey temple at Benares together, and I was fortunate to find a priest with a jumping toothache, which I cured. This so impressed the other priests that they stood around in awe. Then I asked if they had any wise men there who could show me wonders. As usual, there had been one, but he had just gone to the next temple. There was an old priest there, so weak and emaciated that he could not move. I told them I would take his soul out and put it into one of the several thousand monkeys that frequent the temple. I winked at my friend, and sure enough, a big black monkey began to speak to them in their own dialect. Five minutes later all we could see was visions of white clothes and brown legs disappearing into the shadows."

Professor Lee has a number of letters from Hindu potentates and cards of invitation to exclusive entertainments that serve to show the intimate relations he had with them. He always made a point of adapting himself to their customs as much as possible and thereby gaining their confidence. During his trip into Thibet he says he suffered from snow blindness for six months, which spoiled much of the pleasure of the trip. A hundred and twenty-eight were stricken blind in forty minutes, he said.

"Here is a ring I got from a lama at Lhassa," he said, exhibiting a curious silver ring set with a gray stone resembling an eye. "I threatened to dry up his blood and turn his bones to dust, and he gave it up willingly."

He has also some photographs that are unique. One is a copy of a Thibetian anatomical chart, showing the positions of disease in the human body.

"The Thibetian doctor divides the body into finger breadths both ways and then finds the location of the disease that troubles his patient. There is a special remedy for each spot on the body, and no matter what the ailment, whether it be a gunshot wound or indigestion, he prescribes the remedy for that location. The doctors there are about as successful as they are in this country.

"I forgot to tell you, when I said that I had not been able to find any of the miraculous tricks in India, of something that happened to my friend when he was young in the service. At a small city he found a fakir who was persuaded to perform some feats of magic. The only one that was at all impressive was managed in this way: The fakir first spread out a cloth on the ground, and after making Jim promise not to move, no matter what he saw or felt, began the usual incantations. After a time he suddenly lifted the cloth, and the ground under it, the fakir's body, the whole air, it seemed, was swarming with snakes. After a few seconds he waved his hands and they all disappeared. Since I taught hypnotism to my friend, he has ceased to think this feat particularly miraculous. But during his entire life in India he saw nothing more wonderful than the most ordinary sleight of hand tricks common on the American stage."

Professor Lee expects to begin another tour of the United States early in the Fall. He is living at Biloxi, Miss., at present, and will probably make his start from that point.

OPERA IN BROOKLYN.

At the Orpheum this week the Orpheum Opera company present a double bill, opening with Cavalleria Rusticana, followed by Pinafore. Lucille Saunders has the role of Buttercup in Pinafore and proves herself an acquisition to the cast. Clara Lane appears as Santuzza in Cavalleria and her work only served to increase her popularity here. J. K. Murray sings the tenor roles of Alfio in Cavalleria, and Captain Corcoran in Pinafore. Joseph Fredericks is the Zurrider in the first opera, while Horace Wright sings a tenor role in the second. The chorus as usual is strong.

SEASIDE AMUSEMENTS.

Manager Grover began his seventh season at the Brighton Beach Music Hall Sunday, June 17. The rainy weather had little effect on the attendance, for the theatre was well filled. Two concerts a day, afternoon and evening, will be given during the season, which lasts until the city houses have opened their doors. The opening bill was a good starter and delighted the regulars. Georgia Caine and Harry B. Lester are the headliners. The sketch is called An Interrupted Honeymoon. Others who were well received are Charles Burke and Grace La Rue, Seymour and Hill, the Transatlantic Four, Jack Wilson and company, Sisters Austin, Caldera, and the Three Deltons.

At Henderson's the bill this week is Zara and Stetson, Imperial Four, Stella Rhinehart, Toledo Troupe, Jessica Cree, Marcus and Ardelle, Bedina and Dog, Harrison and Nelson, Fourteen Black Hussars, Young American Quintette, Martin Brothers, the Jim Dandy Girls, led by the Misses Washburn and Flynn; Daly and Reno, and Morton, Temple and Morton.

Pawnee Bill and his Historic Wild West and Great Far East attractions at Brighton Beach Park are drawing great crowds every day and night. The Indian attack on the emigrant train and the gallant rescue by the scouts and cowboys is enacted twice a day, and arouses great enthusiasm. The opening night, June 17, was a memorable event down at Coney Island, and the gay colored Indians strolling along the board walk, their decorated tents at the east end of the park, and the cowboys' ranches, built as if they were to be permanent dwellings, have transformed the Brighton end of this famous resort beyond description.

Manhattan Beach and the theatre will open June 21. Edward E. Rice will present his vaudeville carnival at the theatre, and the bill includes Ned Nye and his Rollicking Girls; Mignon, the impersonator; Arthur Deagon, Von Klein and Gibson, Eddie Clark and his Eight Dashing Widows, Charles Guyer and Olivette Haynes, Caro Roma, Rococco Quartet, and Richard Harlow. John J. Braham is the musical director. Mr. Rice will direct the orchestra when "Memories of Manhattan," his latest composition, is played. Duss and his band open at the theatre June 23 and remain for one week, after which George H. Primrose and his minstrels occupy the house for a short stay.

Pain's spectacle, The Eruption of Vesuvius, will have its initial performance Saturday, June 23. The recent volcanic action and the beautiful banks of the Bay of Naples will be seen. During the action there will be special features, which will include the visit of the King and Queen to the destroyed districts, and the heroic work of the rescuers when so many of the people of Naples were crushed beneath the falling roof of the market.

At Dreamland the vaudeville free features on the stage in the center of the park are headed this week by the Corinda Opera Troupe, Davy and Phillips, the Three Madcaps, and Shamroys and the Messenger Boys. The Bostock Animal Show, with "Baltimore," the man-eating lion, is still the main attraction.

Luna Park with its many and alluring attractions is crowded all day and evening. The realistic Train Robbery is still one of the most daring and original performances ever given in the Park.

Bergen Beach, on the shores of Jamaica Bay, opened June 17 and announces a greater list of attractions than ever. The Clarendon Dramatic company occupy the Casino and opened with The Man of Mystery. The organization is composed of members of the Spooner and Payton stock companies of Brooklyn. The first performance was creditably given and the performers received the encouragement of Mrs. Spooner, Edna May Spooner and Cecil Spooner, Corse Payton, Etta Reed Payton and others, who occupied boxes during the play.

Brooklyn is to have a new theatre, to be located in the Eastern District just back of Teller's Broadway Theatre. It will be ready about Nov. 1 and will have a seating capacity of 1,800. The new theatre will be built for the Empire circuit and will cost about $200,000.

MARCH OF THE INDEPENDENTS.

Springfield, Mass., to Have a Free Theatre—Portland and New Orleans Added.

Negotiations are under way for the erection of a new theatre in Springfield, Mass., for the use of the Independents. George A. Whitney has been conferring with the Shuberts about the possibility of making an Independent theatre pay in Springfield, and is said to be enthusiastic over the prospects. The house will probably be built by a company composed of Springfield, New York and Boston business men. Mr. Whitney owns an excellently located site. He arranged for the Bernhardt appearance in a tent in his city.

Charles Sweeny and John F. Cordray, manager of the Washington and Columbia theatres, Spokane, Wash., have closed a deal whereby Mr. Sweeny will build a $200,000 theatre for Mr. Cordray in Portland, Ore. The architect's plans show that the house will be the best and largest in the Northwest. It will probably be called Cordray's Theatre. Independent attractions will be booked. The opening is set for Oct. 1, but the attraction has not yet been announced.

Final contracts were signed yesterday by the Shuberts for the lease of the new Baronne Theatre, New Orleans, making the second theatre to be gained in that city. The lease of the Lyric was signed about five weeks ago. The Baronne will be the largest theatre in New Orleans, as well as the most modern in the South, and will be arranged for any kind of production. It was erected by the New Orleans Amusement Company.

The Colonial Theatre, Akron, O., and the Park, at Youngstown, will be open to Independent attractions next season, it is said. The new owner of the Colonial, M. V. Guggenheim, intends to pursue an independent policy in all his theatres.

The Independent theatre in Toronto, now under way, will be called the Alexandra.

The Source of Supply.

Charles M. Bregg, in an article on the theatrical season in the Pittsburgh *Times*, has this to say:

"It has been amply proved that no syndicate of mere business men is strong enough in artistic ideas nor in dignified knowledge and purpose to help along these aims. What the rapidly growing power of the Independent movement may do in this direction remains to be seen. If the many sided facets of the art of the theatre can be brought, by any change or disintegration in the present order, to fulfill more nearly the larger destiny to which our advancing civilization calls it, it is the duty of every right minded citizen to help that change along.

"It is in respect to the sources from which the public gets its stage entertainment that the division in managerial control may be expected to show improvement. There is a wide difference to be found in the capacities of the men who buy, stage and put forward the entertainment that the public must pay for year after year. Hide-bound syndicate control had the effect of concentrating power very frequently in the hands of men who were incapable of great things artistically. With some of these men the incapacity was inherent and could not be charged up to their discredit. In other instances it was offensively dominant and was joined to a complete ignorance of and indifference to their responsibilities. I do not understand how public sentiment can be indifferent to the sources of its chief form of entertainment. Food supplies are in these days given Government scrutiny. If mind and heart food be left to indiscriminate sources of supply the resultant effects will be much worse in the end upon national life."

Pleasant Prospects.

This is part of an article on Sarah Bernhardt's tent appearance in Springfield, Mass., and is from the Springfield *Republican*:

"At this time it is well to again consider the local theatrical situation. Not once during the past season has an Independent attraction been seen in Springfield and there is no promise that any will be here next year. Again it is well to say that we shall be unable to see the art of Miss Julia Marlowe, Mrs. Fiske, E. H. Sothern, Lena Ashwell, David Warfield, Mrs. Leslie Carter, Blanche Bates and many others of high rank, because they are now booked in the so-called Independent theatres. It is also pleasing to think that Holyoke and Northampton, both much smaller cities, and much less generous in their patronage of things theatrical, will be able to see the acting of these stars next year because their theatres are open to the Independents. There are probably many business reasons why the Springfield theatres are closed to these players. Loyalty to friends and to men who have treated one well in past years must be taken into consideration. The fight between the two great theatrical organizations in the country is fierce and will be fiercer next year. It now looks as if the Independents were well on their feet and will be able to carry the campaign to a successful termination. It is to be hoped that they will, for if the stage is to be brought into its own, all must be given an equal chance and none must be barred."

MATTERS OF FACT.

Christian Brothers are erecting in Tiffin, Ohio, a new theatre, to open in September or October next. Ample stage and dressing-room facilities are included in the plans, and it is claimed that this house will not only be a first-class theatre in every respect, but will rank with the best in Ohio.

Summer vacations in a healthful region at a reasonable cost and plenty of outdoor attractions are offered at Lake Maranacook, Me. Rates are made for camps by the season and rooms in the cottages by the week.

Franklyn Gale is this Summer leading woman of the stock company at the Park Theatre, Worcester, Mass. Miss Gale has not signed for next season and is open to offers for one-piece or stock.

Helen Whitman, who is playing a Summer engagement at the Olympia Park Theatre, McKeesport, Pa., is receiving high commendation from the local press for her work with that company. She has received particular comendation for her charater work and versatility, which seems to particularly please her audiences and the press.

The new Lyric Theatre in Belleville, Ill., is one of the handsomest and most perfectly appointed playhouses in the State. Belleville is a town with a population, including the suburbs, of about 40,000, and the new theatre, which was opened with Paul Gilmore as the attraction early in May, has been doing a splendid business. Belleville has not had a good theatre since the destruction by fire of the Anheuser-Busch a few years ago. The new house has been built at a cost of $40,000 by F. R. Hallam, who for five years was lessee and manager of the Lyric, Washington, Pa. It has a seating capacity of 1,500, a stage 50 x 60 feet and is completely equipped in every way. Mr. Hallam will manage the house personally and is now booking attractions for next season, which promises to be the most prosperous one theatrically in the history of the town.

Bristol, Conn., with a drawing population of 15,000, is one of New England's best one-nighters, and does well by high grade repertoire companies. Its stage is sufficiently spacious to accommodate the largest attractions. F. B. Michael is now booking.

"C. F. R.," care this office, wants partner for enterprise for next season.

AT SUMMER PLACES.

Above is a picture of Stuart Robson Cottage, at Water Witch, on the Atlantic Highlands, N. J., where Mrs. Stuart Robson is spending the Summer. This house is picturesquely situated and commands fine views.

Charles W. Young writes from the Clementine Bath House, Mt. Clemens, Mich., under date of June 16: "The Summer season has opened up for fair; the principal indication is the arrival of the Indians from our Walpole Reservation. They never start to come here with their various trinkets for sale until they know the town is beginning to fill up. The various hotels and numerous boarding houses are comfortably filled, and it looks as if it will be another case of S. R. O. this Summer, as it was last. The newest arrivals are Harrison Armstrong, Jules Bennett, Max Reynolds, Arthur Nelson, William Keough, William White, Eugene R. Kenney, Ella May, and Viola Chandler."

Mr. and Mrs. Harry MacFayden are spending the Summer in the Catskills.

Garland Gaden and Laura Lorraine are, as usual, spending the Summer at their country home, "The Orchard," Freeport, L. I.

Charles A. Stevenson, of Mrs. Carter's company, arrived at Halifax, N. S., on June 4, and will spend the Summer at Prince Edward Island, with occasional cruises on his yacht.

Mr. and Mrs. Percival Lennon (Helen Holmes) have taken a cottage at Asbury Park for the Summer.

Harry Davies closed with the Mantelli Opera company and is now Summering at Woodside Farm, Ramsey, N. J.

Carroll Barry, who has been playing through the English provinces, has returned to America and is resting at his Summer home, "Camp Easy," Thousand Islands.

T. H. Winnett is resting up for a few weeks at Niagara Falls after the baths for several weeks at Mount Clemens, Mich.

Leopold Lane is spending the Summer at Carmel, N. Y.

Veva M. Conway is spending the Summer at her home in Troy, Kan.

Francis Hoyt and Mabel R. Standish have rented a cottage at Freeport, Long Island, for the Summer.

Last Wednesday night, June 13, a party of professional residents of Fair Haven, N. J., to the number of fifty-six, accompanied by a brass band of seventeen pieces, drove to the adjacent village of Oceanic and marched into the Lenox Hotel, to start their fellow professional friend, W. C. Cameron, properly on his career as a Shrewsbury River bonifface. Frank Martineau was the bandmaster, with Charles Bugbee, as usual, in advance. Captain Charles Nelson was floor manager of the dance hall, and Gus Pixley took charge of the waiters. Frank Evans, the Mayor of Fair Haven, kept excellent order simply by his official presence. Bill Cameron, of Long Branch, and his good wife, Georgie, came all the way from the Branch to wish good luck to Bill and Georgie Cameron, of Oceanic. Abe Bennett, the actors' friend, of the Atlantic Hotel, Fair Haven, took charge of serving the refreshments. In a brilliant oratorical effort Cap Nelson presented Mr. Cameron with a beautiful silver loving-cup. The host was taken completely by surprise, but managed to fittingly respond and fill up the cup. Nat M. Wills and the ever youthful Annie Hart contributed not a little to the general gayety with several songs. As a record of a memorable occasion the register of the Lenox has the following list of the guests of Fair Haven night: Mr. and Mrs. Frank Evans, Mr. and Mrs. Frank Herbert, Captain and Mrs. Nelson, Mr. and Mrs. Abe Bennett, Mr. and Mrs. Perry Ryan, Gus Pixley, Miss Pixley, Mr. and Mrs. Maurice Krouse, Mr. and Mrs. Jim Mack, Mr. and Mrs. Charles Walters, Mr. and Mrs. Tom Morrisey, Mr. and Mrs. Gus Hagan, Annie Hart, Emma Wood, Mrs. Fred Rider, Ada Gracey, Eva Carey, Mr. and Mrs. William Cameron, Mr. and Mrs. Joe N. Spears, Thomas J. Dempsey, William Winterburn, Dick Staley, Mr. and Mrs. Will Halliday, Charles R. Bugbee, Mr. and Mrs. Jim Kingsley, Charles Matthews, William Hall, Al. Hubart, May Harrison, Bernice Bartlett, Olive White, Mr. and Mrs. Mark Swan, Charles E. Udell, Mr. and Mrs. Harry Duce, Mr. and Mrs. Arthur Smith, William Gardner, Ed McGlade, and Nat M. Wills.

Belle Gold and her mother are spending the Summer at Wilton, N. Y., in the heart of the Catskills. Miss Gold will not return until rehearsals. She will again play Desdemona, a colored maid, the part she originated in The Ham Tree.

Marie Horgan, contralto, who was successful with Wilton Lackaye last season, under the direction of William A. Brady, is resting at her Summer home, Old Orchard, Maine.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Dixon, Bowers and Dixon, assisted by Anna Burt; Juliet Wood and company in a new travesty, Inman, Wakefield and company, the Four Sullys, Henshaw and Fransioli, Marshall the Mystic, the Kiltie Trio, Sid Baxter, assisted by Beatrice Southwick; Murphy, Whitman and company; Alvin Brothers, Laurence and Grace Sylvester, and Osborne and Wallace. Princess Pauline, who is making her American debut, is the headliner.

Keith and Proctor's Union Square.

Robert Hilliard and company, the Hazardous Globe of Death, introducing Dr. C. B. Clarke and Bertha Clarke; Nellie Butler and company, Ray L. Royce, Merri Osborne, Johnnie Stanley and Grace Leonard, Alexis and Schall, Geiger and Walters, Howard and Howard, Daly and Reno, Barto and Lafferty, Gertrude Gebest, Mlle. Edna.

Keith and Proctor's Twenty-third Street.

Julius Steger, assisted by Forrest Robinson, Julie Herne, and Tony Pearl, in The Fourth Commandment; Paul Spadoni, Carl Hertz, Raymond and Caverly, Edgar Bixley and company, Nellie Beaumont, Three Ronay Sisters, Taylor Holmes, and Gus Leonard.

Hammerstein's Paradise Garden

The Marvelous Fays, the Six Musical Cuttys, Lalla Selbini, Captain Woodward's seals, Rice and Prevost, Tom Hearn, Herzac's Comedy Circus, the Spook Minstrels, Collins and Hart, the Camille Trio, and the Dancing Wilsons.

New York Roof Garden.

Ned Wayburn's Rain-Dears (first time here), Work and Ower (American debut), Salerno, Six Provenzies, the Stein-Errettos, and Seeing New York, with Carrie De Mar, Al. Leech, Clifton Crawford, Cheridah Simpson and others.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Max Witt's musical comedietta, Six Sophomores and a Fresh Man, headed the bill, making an extremely favorable impression. Harry Pilcer appeared for the first time as a freshman and was a decided improvement upon his predecessor in the part. He is a remarkably clever dancer and entered into the spirit of the act with much zest. The girls in the sketch work smartly and the entire act is much brighter than before. "I'm Up in the Air About Mary" is still the most successful song in the act, and in it Mr. Witt has one of the hits of the season. An event of more than ordinary interest was the first New York appearance of Winsor McCay, the very prolific comic artist, whose drawings of "Little Nemo in Slumberland," "Dreams of the Rarebit Fiend," "Hungry Henrietta," and "Sammy Sneeze" are known and liked through the length and breadth of the land. There is no doubt about Mr. McCay's ability as an artist-humorist, but when it comes to a matter of entertaining an audience Chalk Saunders and others can give him cards and spades. Mr. McCay evidently does not dare trust himself to talk, as he did not utter a syllable from the beginning to the end of his act. It would have helped considerably if the artist had indulged in a running fire of comment as he was drawing his pictures, for without the "patter" his work seemed dull indeed. He began by drawing two heads on a blackboard, and then proceeded to change their expressions by rubbing out some lines and inserting others. Later on he drew with crayons on sheets of paper sketches of the characters he has made famous, winding up with "Little Nemo." When he came back to bow he brought along a boy about seven years of age, evidently the original of the "Nemo" sketches, and the little fellow seemed delighted with the reception accorded him. If Mr. McCay intends to remain in vaudeville he would do well to arrange a little "spiel" to explain his work as he goes along. Dan Sherman and Mabel De Forrest were the laughing hit of the bill with their remarkable cannonading finish. Mr. Sherman has added several new cannon balls in the shape of old-fashioned rubber footballs, and they were very effectively used during the bombardment. A new joke about the present beef-packing inquiry brought down the house. Miss De Forrest was as sprightly and energetic as ever and helped materially in making the offering interesting. Violet Black played a return engagement in A West Point Regulation, Mary Raymond-Shipman-Andrews' sketch, which was done at this house by Miss Black several months ago. The act has been revised and improved since it was last seen here and was found decidedly amusing by the majority of the spectators. Miss Black is clever and her portrayal of the girl whose affections are divided between an officer and a cadet is natural and pleasing. De Witt Newing as the cadet was boyish to a degree, and played most effectively. Thomas Wending was entirely satisfactory as the lieutenant. W. C. Fields, the nonchalant juggler, was late on the bill, but his turn was well worth waiting for. He has an easy manner and his tricks are done with a dexterity that conceals the skill that makes them possible. Lillian Shaw, who has a breezy, buoyant manner and considerable talent, followed Mr. Fields. She sang "On the Banks of the Rhine with a Stein" with a fine German brogue, and then gave a capital imitation of an Italian girl singing a coon song. As a final number she appeared dressed after the fashion of Katie Barry and mimicked that capital comedienne singing "Henry Brown." Miss Shaw made as big a hit with the ditty as ever Miss Barry did, and in addition introduced some original business of her own that won numerous laughs. Another extremely fine act was that of Campbell and Johnson, the comedy cyclists, who do many very difficult tricks and inject a lot of good-natured tomfoolery that is highly pleasing. Monsieur and Madame Karay with their odd musical instrument, the myrophone, and the Boldens, colored entertainers, rounded out the bill.

PASTOR'S.—Al. H. Weston and company headed the list, presenting The New Reporter, assisted by Helen Armstrong, John King, J. McCaffrey and Irene Young. There is a dash and swing to this act that makes it go with a rush, and Mr. Weston and his associates won a full share of appreciation. Mr. and Mrs. Browning had a new sketch called Going Into Vaudeville. Mrs. Browning was supposed to be an actress and Mr. Browning a hanger-on around the stage door, and a special drop was used, showing the rear entrance of a theatre. The act includes some dialogue, a song or two and a few dance steps, all done most energetically. The Garfelle Brothers caused a good deal of laughter by pretending that they could not stand up on roller skates. They have funny ways of falling, and as there is at present a revival of the roller-skating craze the act was more than usually amusing, as many of those present had evidently been through the experience of learning to skate. Later on the two comedians showed that they understood the ways of skates thoroughly by doing a very creditable dance. Buch Brothers entertained with a comedy acrobatic act of considerable merit. Dan Barrett and company, the "company" consisting of one young woman, put on a skit called A Visit to the Widow, which is especially notable for a lack of humorous lines and situations. The Yalto Duo danced with great enthusiasm and did not spare themselves in spite of the depressing weather. Arlington and Delmore are a clever team, who need an act that will enable them to appear to greater advantage. The man of the team is a tramp comedian of uncommon ability, and with an act suited to his talent and rehearsed by a competent stage-manager he could make as big a hit as Nat Wills ever did. Even in the present offering he is amusing, but he should lose no time in getting a vehicle that would enable him to make a better impression, and, what is more important, a bigger salary. George W. Cunningham and Geneva Smith made a good impression in The Shoplifter. Mr. Cunningham does some very funny acrobatic stunts and some of his somersaults are as good as those done by Tommy O'Brien. A "singing" dog is introduced at the finale of the act, and his "yodeling" kept the house in roars. Harry Murray, Verona D. Clayton, and Lillian Drew presented an amusing travesty on The Lady of Lyons, Mr. Murray displaying a remarkably robust voice but very little originality in the lines of his travesty. Little Grace Childers did some good acrobatic work, assisted by a pretty poodle called "Dot." O'Rourke and Gilliian offered some songs and dances. The man has a fair baritone voice and the woman, who does not sing extra well, made up by doing some lively dancing. Harry Holman, the stout comedian, dressed in a red suit, read some primitive jests and rhymes from a little red book, and Elwood and Maggie Benton presented a skit called The Professor and the Maid.

KEITH AND PROCTOR'S UNION SQUARE.—Willard Simms, who takes a dip into vaudeville whenever he has nothing else to do, and who is always welcome, headed the bill last week, and, assisted by Edith Conrad, presented his rapid-fire specialty, Things I Have Seen on the Stage. Mr. Simms begins with song, during which he reads a speech from an imaginary melodrama as actors of three different schools would deliver it. With each repetition the lines become more amusing, and the bit is a severe test that Mr. Simms comes out of triumphantly. His other familiar imitations were equally well done, and Miss Conrad helped him in an unobtrusive way. Mr. and Mrs. Perkins Fisher, who have been playing to the Western people for many months, were again to the fore with the perennially amusing and cleverly worded skit, The Half-Way House. The lines retain their brightness, but that is not to be wondered at, as they were written by Ezra Kendall, but their chief charm lies in the quaint way in which they are delivered by Mr. Fisher. Grace Cameron, after a song or two, had the temerity to tempt fate by reciting "The Gobble-Uns Will Git You ef You Don't Watch Out." The audience forgave her when she came back and sang "Dolly Dimples," which is by far the best thing she does. The Four Lukens, all fine strapping fellows, "flew through the air with the greatest of ease," and their agility and grace were marveled at by those who can never hope to do much more than jump off a car without breaking their necks. Swan and Bambard, who have been together since before vaudeville became a craze, do a rough and tumble old-time "variety" acrobatic comedy turn that is more than acceptable. The World's Comedy Four, in a wonderful array of Tuxedo suits, sang fairly well, and the comedians indulged in numberless interruptions, as is usual in such cases. Al. Carleton, who bills himself as "The Skinny Guy," is not a bit stouter than he was when he was last seen here. His fund of humorous anecdotes is as large as ever, and his pointed stories all were keenly relished. Ferreros and his dog pleased those who are fond of odd acts, and the Zanoras cycled grotesquely in amusing fashion. Tom Moore treated his throat rather roughly by giving an exact imitation of the way in which a real darky would sing coon songs. Laurie Ordway, an English character comedienne, made her first appearance here, opening the bill, and McNamee, the clay-modeler, and Leonard Kane, the dancing Adonis, completed the programme.

HAMMERSTEIN'S PARADISE GARDENS.—The Marvelous Fays, John T. and Eva, began a return engagement at this house, where they created a furore a few weeks ago. That interest in the work of the Fays had not abated was shown by the very large attendance. The roof was packed every night and downstairs in the Victoria Theatre every afternoon throngs gathered to learn more about Thaumaturgy, which is the name Mrs. Fay gives to her performance. The act is the same as before, except that at some performances Mrs. Fay was able to answer questions without being covered up with the sheet usually employed. The Fays give a bright, pleasing, amusing performance, and that is the real secret of their success. Most of the other numbers were held over from the week before, and the acts of Rice and Prevost, the inimitable grotesques; Lalla Selbini, the "bathing beauty," who wears a very tight costume and does some remarkable tricks on wheels of various kinds; Selma Braatz, the accomplished young juggler; Cliff Bernac's Comedy Circus, the Four Bard Brothers, Abbie Mitchell and her Tennessee Students; Collins and Hart, Green and Werner in their unique offering, Babes in the Jungle, and the Camille Trio were received with enthusiasm. Lu Tong Fu, billed as the only Chinese baritone in the world, sang in English, Chinese and German. He wound up with a very amusing rendition of "My Irish Molly O," with a very good brogue. His hit increased as the act proceeded, and at the end he was given a recall. He wore elaborate Chinese costumes.

NEW YORK ROOF.—A number of changes and improvements were made last week in Seeing New York, a lot of superfluous dialogue being cut out, and the action and business quickened under the watchful eye of Joseph Hart. There are several snappy songs in the piece and they were sung with much energy and ginger by Carrie De Mar, Clifton Crawford, Al. Leech, Cheridah Simpson and the chorus. Salerno, Spissell Brothers, and Mack and the Six Provenzies continued to make hits in the olio. The Sunday concerts have proven popular.

THE BIG MERGER COMPLETED.

On Friday last, at the office of Judge Dittenhoefer in this city, a meeting was held of the managers interested in the vaudeville merger, and the result was that the principal vaudeville houses of the United States and Canada, with the exception of those controlled by Percy Williams and Oscar Hammerstein, were placed in one combination that will cover the country from coast to coast. The actual signers of the agreement were B. F. Keith, F. F. Proctor, Charles E. Kohl, George Castle, Morris Myerfeld, Edward F. Albee, Martin Beck, George Middleton, and Frank Tate. These men represented the following enterprises: The Keith and Proctor Amusement Company, the Kohl and Castle Amusement Company, Haymarket Theatre, Chicago; Variety Amusement Company of Chicago; Olympic Theatre, Chicago; Columbia Theatre Company, Columbia Theatre, Monroe Theatre, Majestic Theatre, Chicago; the Orpheum Circuit Company of California; the Orpheum Theatres of California; New Orleans, Denver, Omaha, St. Paul, Minneapolis and other cities.

In addition to the men named above the following managers were represented: S. Z. Poli, of the Poli circuit; James H. Moore, of Detroit and Rochester; Michael Shea, of Buffalo and Toronto; Harry Davis, of Pittsburgh; James E. Moore, of Portland, Me.; F. B. Chase, of Washington, D. C., and a few others whose houses are not important.

The agreement had been very carefully drawn by Judge Dittenhoefer, who acted as supervising attorney for all the parties interested. It stipulates in the most definite way that territorial rights must be protected, and that no manager in the merger can invade a city in which one of his fellow-members is already established. An announcement was made after the meeting that the merger was not formed for the purpose of disturbing the harmonious relations at present existing between the managers and performers, nor was it aimed in any way at those who are not concerned in it.

The agreement provides for the creation of a new corporation to be known as the United Booking Office of America, with headquarters in New York and Chicago. The Keith booking office in New York is to be merged in the new concern, which is to be practically a clearing house for vaudeville. E. F. Albee will have charge of the New York booking office and will also retain his positions as manager of the Keith theatres and general manager of the Keith and Proctor Amusement Company. Martin Beck will take care of the Chicago office.

The advantages claimed for the new organization from the point of view of the performers are continuous work, with very short "jumps," and a corresponding decrease in expenses for railroad fares, etc. On account of the uncertainty of the situation up to this time, hundreds of performers have made very few contracts for next season. They now know just where they stand, and can take their choice between the opposing factions. Mr. Williams and Mr. Hammerstein seem determined in their independence, and are going quietly along making preparations for next season as though mergers were common occurrences of everyday life. The outcome of the struggle will be watched with intense interest. To B. F. Keith is given most of the credit for the organization and successful carrying out of the plan to amalgamate the interests of so many vaudeville houses. Mr. Keith is said to have had this scheme in mind for over ten years, and he has expressed the opinion that the new arrangement will be of immense benefit to performers, managers and the public. Mr. Proctor took the same optimistic view, and it is said that the other managers are entirely satisfied. The new arrangement will go into effect Sept. 1.

The following theatres are included in the merger and will be supplied with performers through the New York and Chicago offices: Keith's theatres in Boston, Providence, R. I.; Pawtucket, R. I.; Philadelphia, Pa.; Cleveland, O.; Columbus, O.; Portland, Me.; Manchester, N. H.; Lowell, Mass., and London, England. Keith and Proctor's Union Square, Twenty-third Street, Fifth Avenue, Fifty-eighth Street, 125th Street, New York, and Jersey City, N. J. F. F. Proctor's houses in Newark, N. J.; Troy and Albany, N. Y. Harry Davis' Grand Opera House, Pittsburgh, Pa. Chase's Theatre, Washington, D. C. Grand Opera House, Syracuse, N. Y. Bijou, Altoona, Pa. Kernan's Maryland, Baltimore, Md. Shea's, Buffalo, N. Y., and Toronto, Canada. Cook's Opera House, Rochester, N. Y. Temple Theatre, Detroit, Mich. S. Z. Poli's theatres in Worcester and Springfield, Mass.; Hartford, New Haven, Bridgeport and Waterbury, Conn.; Wilkes-Barre and Scranton, Pa. Savoy, Fall River, Mass. Colonial, Lawrence, Mass. Empire, Paterson, N. J. Empire, Hoboken, N. J. Valentine, Toledo, O. Trent, Trenton, N. J. Grand, Wheeling, W. Va. Henderson's Music Hall, Coney Island, N. Y. Celeron Park, Jamestown, N. Y. Electric Park, Baltimore, Md. The Orpheum houses in San Francisco, Los Angeles, New Orleans, Kansas City, Denver, Minneapolis, St. Paul, Salt Lake City, and Omaha. Majestic, San Antonio, Tex. Majestic, Houston, Tex. Dominion Winnipeg, Can. Bijou, Evansville, Ind. Bijou, Dubuque, Ia. Majestic, Chicago. Chicago Opera House, Chicago. Olympic, Chicago. Haymarket, Chicago. Columbia, St. Louis. Columbia, Cincinnati. Grand Opera House, Indianapolis. Hopkins' Theatre, Louisville. Grand, Memphis. Majestic, Little Rock, Ark. Majestic, Birmingham, Ala. Majestic, Hot Springs, Ark. Majestic, Dallas, Tex. Majestic, Fort Worth, Tex. Crystal, Holland, Mich. Grand Opera House, Springfield, O. Park, Vincennes, Ind. La Crosse, La Crosse, Wis. Kingston Mines, Ill. Vaudette, Dayton, O. Sid Euson's, Chicago. Garrick, Burlington, Ia. People's, Cedar Rapids, Ia. Grand, Marion, Ind. Lyric, Terre Haute, Ind. Grand Opera House, Freeport, Ill. Jeffers, Saginaw, Mich. Idea, Oshkosh, Wis. Bijou, Racine, Wis. Bijou, Kenosha, Wis. Idea, Manitowoc, Wis. Unique, Sheboygan, Wis. Idea, Fond du Lac, Wis. Temple, Fort Wayne, Ind. Crystal, Milwaukee, Wis. Grand Opera House, Grand Rapids, Mich. Bijou, Des Moines, Ia. Main Street, Peoria, Ill. Bijou, Quincy, Ill. Gennett, Richmond, Ind. Bijou, Decatur, Ill. Calumet, South Chicago. La Salle, Keokuk, Ia. Weast's, Peoria, Ill. Galety, Springfield, Ill. Crystal, Rock Island, Ill. Lyric, Lincoln, Neb. Bijou, Marquette, Mich. Bijou, Green Bay, Wis. Marvin, Findlay, O. People's, Hannibal, Mo. Savoy, Columbus, Ind. Family, Lafayette, Ind. Grand, Huntington, Ind. Grand, Peru, Ind. Appleton, Appleton, Wis. New Bijou, Calumet, Mich. Industrial, Moline, Ill. Ben's, Escanaba, Mich. Vaudeville, Joplin, Mo. Forest Park Highlands, St. Louis, Mo. Fontaine Ferry Park, Louisville, Ky. East End Park, Memphis, Tenn. Forest Park, Kansas City, Mo. Ingersoll Park, Des Moines, Ia. Ravinia Park, Chicago, Ill. Sans Souci Park, Chicago. Fort Sheridan Park, Chicago. Willow Grove Park, South Bend, Ind. Robinson's Park, Fort Wayne, Ind.

TWO SKETCHES IN ONE WEEK.

James and Sadie Leonard, who had a trying experience in San Francisco during the recent disaster, as they were playing at Fischer's Theatre when the earthquake occurred, returned to New York a few weeks ago and immediately set about making preparations for next season. They went to a nearby beach resort, accompanied by Richard Anderson, where they tried two new sketches in one week. One is called Husbands to Order, and was written by Will M. Cressy, and the other She Couldn't Marry Two, by Alf Hampton. They also have a burlesque on The Gladiator that they have used in the West with success. Managers will have an opportunity of seeing their new offerings at Pastor's during August.

A LARGE FEMALE BAND.

Dial and Armstrong have combined the Vassar Girls, Navajo Girls, Four Seasons, and Hussar Guards for the Summer, thus making a female brass band of fifty members, that they claim is the largest strictly feminine organization of this kind ever gotten together. They will be called the Navassars, and will make a tour of the Hopkins-Ingersoll parks, opening at Washington, D. C., June 18, and continuing for the entire Summer.

A NEW PRODUCING FIRM.

Eugene B. Sanger and Richard Pitman have formed a partnership for the purpose of making productions for the best vaudeville houses. They have taken offices in the Knickerbocker Theatre Building, and although they have been established only a few days already have some big things under way. Both Mr. Pitman and Mr. Sanger have had a wide experience in every branch of the profession, and they intend to make a success of their new venture if intelligence, foresight and great care in looking out for details will accomplish their purpose.

Mr. Sanger entered the profession as a child, in the original production of Francesca Da Rimini, and went into vaudeville in 1895 as a member of Hallen and Hart's Ideals. Since then he has acted in various companies, with odd vaudeville engagements in between. For the past few years he has devoted his time to stage-management and has made productions for amateur societies and vaudeville performers who needed a competent director. He has put on very big entertainments for the students of Barnard College and Princeton University, his most recent success in that line being the highly praised presentation of Tabascoland for the Triangle Club of Princeton, at the Waldorf-Astoria, which was afterward done in several big cities in the West. Mr. Sanger has had any number of successes of this kind to his credit, but thinks that the field of vaudeville offers broader opportunities and a chance to get credit for the hard work he puts in as a stage director. Mr. Sanger is something of a politician, and last Fall was elected Town Clerk of Pelham, N. Y., but was counted out by the opposition.

Mr. Pitman was born in the profession, his father having been stage-manager of the Boston Museum for over thirty years. He could not fail to be imbued with the best traditions of the stage, and as he has free access to his father's library of prompt-books and stage literature, which is one of the most comprehensive in this country, he has many advantages that will be made full use of in his new venture. He has been connected with the companies of Maude Adams, Virginia Harned, E. H. Sothern, William H. Crane and many others. He will devote himself to the business end of the new enterprise for the present.

The plan of the new firm is to produce sketches and big dramatic and musical novelties on a scale hitherto unattempted in vaudeville. The best performers available will be engaged for each act, and the scenic and other embellishments will be looked after most carefully. The establishment of this new enterprise will be of great service to authors of one-act plays and musical comedies, as they will be sure that once their manuscripts pass the critical eyes of Messrs. Sanger and Pitman they will be assured of a speedy and adequate production.

MUSICIAN MEETS SUDDEN DEATH.

George W. Van Duser, of the Elite Musical Four, was killed in the wreck of the Atlantic City train that ran into an open switch on Monday, June 11. With his partners, Van Duser was returning from Atlantic City after playing an engagement at one of the vaudeville houses. Van Duser was born in Hackettstown, N. J., and was twenty-eight years of age. In 1895 he was married to Elizabeth Schank, of Petersburg, Va., and had two children. He was a very clever musician and composer and had a mechanical turn of mind, having invented several attachments for the improvement of stage lighting. A particularly sad incident in connection with his untimely end was the manner in which his wife learned of his death. She had left her home in West 133d Street to make some purchases for dinner, as she was expecting her husband home in time to celebrate her birthday. A headline on a newspaper telling of the wreck caught her eye, and she purchased a copy, only to read that her husband had been killed. Otto Mesloh, another member of the Elite Four, was very badly hurt and was removed to the Monmouth Memorial Hospital at Long Branch. Edgar De Vaux and John J. Kimmell, the other two members of the quartette, sustained more or less serious injuries.

AMERICANS STIR UP LONDONERS.

With Rose Stahl, Julian Eltinge, Toledo and Price, and Will Rogers all in one bill at the Palace, London, the United States made a pretty good showing. In view of the fact that the vaudeville situation in England is in rather an unsettled state, it is significant that the Palace management should select so many American acts to stir up the interest of the public. It is barely possible that the Londoners are waking up to the fact that they have been looking at the same old acts too long. While they may still be loyal to their established favorites, it is evident that something more than the same old routine is required to stir their jaded appetites, and it was a very shrewd move on the part of Alfred Butt to come to New York to look the field over, with a view to securing fresh material. Mr. Butt has been regarded as a joke in some quarters over here, but if the American acts he has engaged are successful in making the Palace do a better business than its competitors Mr. Butt will have plenty of leisure time to use his cuff as a receptacle for laughs at the expense of those who mistook his quiet, unassuming manner for greenness in the great game of theatricals.

LUESCHER IN HARNESS AGAIN.

Mark Luescher, who was with F. F. Proctor last season, has not allowed much grass to grow under his feet during the past few weeks. Announcement was made on Saturday that he has signed a contract with Henry Levey, of this city, who runs a cleaning and dyeing establishment, to manage several theatres that Mr. Levey has secured for vaudeville purposes. The principal houses will be the Chestnut Street Theatre in Philadelphia, the deal for which was closed on Friday, and Albaugh's, Baltimore. The opening of the Philadelphia house as a vaudeville theatre will occur about Jan. 1, when Nixon and Zimmerman will leave, transferring their attractions to the new Edwin Forrest Theatre. Albaugh's will begin its variety career the first Monday in September with a big bill booked by William Morris. Robert Irwin, the present manager of Albaugh's, will remain as resident manager.

A NOVEL PLAN.

H. F. McGarvie was in town a few days ago on business connected with the Jamestown Exposition. Mr. McGarvie has made arrangements for a new line of steamboats to run from Norfolk to the Exposition grounds every hour. The company running the steamboats will put a plan in operation that will reach into the smallest towns in the country. The scheme has been devised by the indefatigable McGarvie, and consists in the selling of tickets entitling the holder to transportation from his home to the Exposition and return, admission to the grounds, hotel accommodations and meals, for a certain specified sum. The tickets will be put on sale very soon, and may be paid for in weekly installments from 50 cents up. The idea is to encourage people of small means to begin in advance to save enough to enable them to attend the Exposition.

VESTA TILLEY SAILS.

Vesta Tilley sailed for Europe on Saturday on the *Celtic*, and before leaving again expressed her gratitude and thanks to the American people for the way in which her efforts had been received during her recent engagements. Miss Tilley has put in some of her time while in New York studying our "chappie," and will have a song written about him when she reaches London with a view to giving the Londoners an idea of the New York counterpart of the English "johnnie." Like the majority of her sex, Miss Tilley has changed her mind about crossing the ocean again, and it is more than likely that she will return to us two years from now.

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Keith & Proctor's 23d St. Theatre	New York City	Keith & Poli's Theatre	Waterbury, Conn.
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Keith & Proctor's 58th St. Theatre	New York City	Keith & Poli's Theatre	Scranton, Pa.
Keith & Proctor's 125th St. Theatre	New York City	Savoy Theatre	Fall River, Mass.
Keith & Proctor's Theatre	Jersey City, N. J.	Colonial Theatre	Lawrence, Mass.
Keith & Proctor's Theatre	Newark, N. J.	Empire Theatre	Paterson, N. J.
Keith & Proctor's Theatre	Troy, N. Y.	Empire Theatre	Hoboken, N. J.
Keith & Proctor's Theatre	Albany, N. Y.	Valentine Theatre	Toledo, O.
Harry Davis' Grand Opera House	Pittsburgh, Pa.	Trent Theatre	Trenton, N. J.
Chase's Theatre	Washington, D. C.	The Grand	Wheeling, W. Va.
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Just cut this out, and paste it in your little Taylor Trunk,
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Cedar Point, Sandusky.	Chester Park, Cincinnati.	Woolworth's Rf. Garden, Lancaster, Pa.
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June 4, Rock Spgs. Park, E. Liverpool.	Nov. 5, Orpheum, St. Paul.	Feb. 18, Keith's, Philadelphia.
June 11, Myers Lake, Canton, O.	Nov. 12, Orpheum, Minneapolis.	Feb. 25, Bijou, Altoona.
June 17, Avon Park, Youngstown, O.	Nov. 19, Orpheum, Omaha.	Mar. 4, G. O. H., Wheeling.
Six weeks lay off. Bustig.	Nov. 26, Orpheum, Kansas City.	Mar. 11, G. O. H., Pittsburg.
Aug. 13, Cedar Park, Sandusky, O.	Dec. 3, Travel.	Mar. 18, Keith's, Cleveland.
Aug. 20, Casino Park, Kalamazoo.	Dec. 10, Keith's, New York.	Mar. 24, Temple, Detroit.
Aug. 27, Ramona Park, Grand Rapids.	Dec. 17, Keith's, Providence.	Apr. 1, Cook's, Rochester.
Sept. 3, Majestic, Chicago.	Dec. 24, Savoy, Fall River.	Apr. 8, Shea's, Buffalo.
Sept. 10, Haymarket, Chicago.	Dec. 31, Colonial, Lawrence.	Apr. 15, Shea's, Toronto.
Sept. 17, Columbia, St. Louis.	Jan. 7, Park, Worcester.	Apr. 22, G. O. H., Syracuse.
Sept. 24, Olympic, Chicago.	Jan. 14, Moore's, Portland.	Apr. 29, Maryland, Baltimore.
Oct. 1, G. O. H., Indianapolis.	Jan. 21, Keith's, Manchester.	May 6, Chase's, Washington.
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EUROPEAN NOTES FROM MELVILLE.

London, June 1.

We have returned to London, thinking it wise to let La Motogirl have a rest before commencing her fourth Continental tour, which will start at the Karlsbad (Austria) Orpheum from July 1 to 31. From there we join the Fritz Van Haarlem tour of Holland.

While in the English metropolis I will send you some observations. At the Palace Theatre I find Rose Stahl holding the prominent place on the bill and going splendidly. Her sketch has made a fine impression. Julian Eltinge, from America, female impersonator, is billed big also and has pleased. His methods, it is claimed, are different from the usual act of this kind, as he eschews all attempt at gaudy dressing and uses quiet, girlish costumes; quite a contrast to the familiar character of the other impersonators. He certainly makes a handsome girl, but he can never keep his audience long in doubt as to his sex, as his voice, although very pleasing, is not of the high soprano order.

Will Rogers, cowboy manipulator of the lasso, makes a big hit, and the little quips and side speeches help not a little to make him a favorite at the Palace. When he asks one of the ushers to take the end of his rope and carry it out as far as he can go up the aisle, to show the audience how long it is, he gets quite a laugh by saying, "Please don't carry that out of town." His manipulation while seated on a broncho with the big rope, which he twirls round his head until it forms one huge ring, is a fitting climax to a very well put together act. He has just returned from an engagement at the Berlin Wintergarten, where he did not speak at all. Les Trombettas are big favorites here and made a hit last year which they are repeating. They give many imitations, the man being especially funny with his cat, dog and skyrocket imitations.

The new idea of billing in front of the Palace Theatre acts that are coming shortly reminds me of the American plan. It is an innovation for this house and makes a big show in front of the theatre. Cole and Johnson, who were the big features at the Palace the previous week, went well. They have made quite an impression in London.

At the Oxford is an American quartette called the Casino Comedy Four, and they conduct themselves admirably. Their bass singer is especially good, and another member, of the Russell Brothers' type, contrives to make much fun. Talking of quartettes, the Empire Quartet, another American organization which came over a short time ago, is making a big hit wherever they go. They are to go over to the Continent shortly. They speak highly of this country and their nightly receptions, and are getting booking that will keep them going for a long time. Clarke and Hamilton, in their pretty Chinese musical sketch and other absurdities in the first part of their act, go well at the Oxford. In Berlin, at the Wintergarten, where I last saw them in February, they of course had to cut out all their jokes spoken in English, which makes a big difference to a performer that relies partly on patter. The business at this house is big and there is a long and interesting programme.

At the Pavilion I find Hill and Whitaker scoring with their banjo and singing. The rendering by Miss Whitaker of that favorite song, "Hallelujah," in which she imitates an old negro, goes well and earns applause. "La Milo," an act very heavily billed, is the feature at the Pavilion and was tamely received. I understand it drew quite a crowd on its first presentation, owing to the way in which it was billed, and the public was led to believe it would be quite a daring impersonation as regards costume. The posing of the woman is fine and her surroundings artistic and novel. The setting is a park, in which real people pose as characters one usually sees in public squares seated on the benches. Her impersonation of Milo, the renowned armless statue, is perhaps the best of the lot, as by a neat contrivance she shows the shoulders minus the arms. This act might be more appreciated on the Continent, where I think they are greater lovers of statuary. Quite a number of posing acts find constant employment over there.

At the Empire Theatre I find the Martine Brothers, who do an act on a bounding table and execute many funny "stunts," the most notable being sixty somersaults in sixty seconds. The Empire ballet is a gorgeous affair, and Mlle. Genee, the talented dancer, is again the talk of the city. Thompson and Dundy, of New York, have tried to secure her for their Hippodrome at a very big salary, but the Empire people have a long contract with her and I doubt if she would care to leave the Empire, where she is such a favorite. Business is very large at this new and lately remodeled theatre. Morris Cronin, the club juggler known as the most "aristocratic" vaudeville performer on the stage, has a big act, and the dexterity with which he and his assistants handle the clubs makes up a very interesting number. He has grown a full beard, and this alters his appearance so much that I hardly recognized him.

At the Alhambra, across the way, another beautiful ballet holds sway, and among the variety acts are the clever family of six Yulians, who do a finished Risley act. "Le Roy, Talma, and Bosco," magicians and illusionists, just returned from Australia, present their new act, which has many improvements. They have hardly any of the old stuff left. At one portion of the act the three artists leave the stage. In the stalls is stationed Mlle. Talma; Le Roy is in the first balcony, and Bosco goes up to the gallery. They begin to extract various articles from the pockets of the audience. The three work together in the different parts of the house, and every few seconds there is a discovery of some article which they loudly announce. Bosco in the gallery, for instance, finds many sausages and sometimes a rabbit. Mlle. Talma, on the ground floor, discovers nothing but coins, which she cleverly finds in pockets after they have been emptied of all their contents. They finish up their act, which lasts thirty minutes, with the new and very clever illusion where the woman is placed on a table, a light cloth placed over her, and while in that position she is raised in the air, high above the table, which is then removed, and while suspended a large hoop is passed over the suspended form, of which you can clearly see the outline. In a second the cloth is whisked away and the woman is found to have vanished.

At the Hippodrome The Flood is the big feature. It is quite startling when the center of the ring is converted into a large tank, where the oxen, horses, goats and other animals escaping from the devastating influence of the bursting dam above flee for safety, only to be engulfed by the rising waters. It is well carried out, and the falling trees, struck by lightning, and the inundated houses floating about with people clinging to them, form a great spectacle. Among the variety acts is "Dronza," the Talking Head, described as the most wonderful automaton that has yet played this theatre, which has introduced a number of these wonderful inventions. This one is claimed to be the result of several years of ardent study. A head is brought in by an attendant; it is made of wax, the "professor" says, and is placed on top of a box rectangular in shape, the front of which is opened by the inventor, who shows intricate machinery in running order. The head is asked its name, and it says in a very sepulchral tone "Dronza." Then it answers many questions, gives the winner of the coming Derby, and describes people in the audience. The "professor" asks that the head be inspected by any one who cares to come into the ring. The box is wheeled round for inspection with the head taken off, and the box and head are then taken away. This week it is playing at the beautiful Holborn Empire Theatre and is the feature there. McPhee and Hill, bar performers, are on the bill and do a very nice trampolin bar act, the work on the high bar being worthy of special mention.

While on the subject of the Alhambra I forgot to mention the extremely clever act of the Braatz dogs. The pantomime part of the turn, where the dogs commit a burglary and are captured by the police, must have required some hard work. It is well executed in every detail.

Eugenie Fougere is at present receiving a great deal of advertising in the daily papers, and the result is that at the Holborn Empire she is drawing big houses. I understand she is to go to America in the near future.

"Ike" Rose and Saharet are in town on a visit, and "Ike" informs me that he will remain here for about three weeks. As usual, "Ike" has a pocket full of contracts showing large figures, for Germany, where his star has no rival. He will give a big reward to any one that can show a bill with Saharet not the big feature on it. I think it will be difficult to find, for "Ike" always insists on having his star headlined.

Harry Rickards is due in London from Australia in a few weeks. The main object of his visit is to defend a lawsuit in which he is defendant and the Glinseratti, the famous troupe of acrobatic performers, are the plaintiffs. He may incidentally take a few acts back with him, but the majority of acts that are in great demand do not care to go to Australia and lose the time going and coming, if the salary is not more than they can get at home.

Rumor still has it that the Colleum will later on be converted into a home for grand opera and that the present theatre used for that purpose will be turned into a building that is required to enlarge Covent Market Gardens, which place is very much cramped for room, the space at present allotted to it not being large enough.

The cancellation of so many contracts at the Colleum has caused quite a lot of trouble to artists who had time arranged. Josephine Sabel was to have opened there two weeks ago. Her manager had put off a lot of good time to play this date, and at the eleventh hour received a telegram saying "Don't come." A lot of these telegrams were sent, but many acts arrived just the same. Some took legal advice but found that nothing could be done when the place had been declared bankrupt. The "kick" of the performers then was, "If bankrupt why not close the doors; how is it that the place is still being operated and giving three shows daily?" Answer, "The debenture holders are doing this, and not the company."

The Great Lind has just returned from America with several improvements in his act, and will shortly open in Berlin to give the Continental managers a chance of seeing him. It is conceded that he ranks as one of the foremost in his line of business, particularly as he is able to do toe-dancing.

At the Middlesex Music Hall, which I visited last night, I find the Davis Trio whirling the circle in midair with motor bicycles. One of them is dressed as a girl, but I doubt if many of the audience believed he was of the gentler sex. The act is good and still holds the element of sensation.

I see billed for next week at the Middlesex Hayman and Franklin, who ought to do very well at this house, where the comedy element seems to be popular.

On visiting the Paragon Music Hall last night I saw that there is another "talking head" in town. This one differs slightly from the one at the Hippodrome, as it has no elaborate pretensions to intricate mechanism, and to show that there is no megaphone used to produce the sounds the head is taken into the audience by an attendant, put in the center of theaisle and there asked by any one in the audience to say any one word. This is also to prove that the sound actually comes from the head. In the case of the other flowers and other objects are taken into the audience and the head is asked to describe them, which it does. I am positive there will be soon a number of these talking heads, both here and on the Continent, as many people are "on" to the working of it. It is a splendid act to burlesque, and a good comedian that follows it can get away with some great business, as is the case at the Hippodrome, where there is a clever pair that keep the audience in good humor. One of these acts is booked for America. I cannot say which one.

Among the prominent theatrical persons I see in town from New York is Teddy Marks, looking in at the different "show shops" with an eye always open for business.

Mrs. Steiner, wife of the director of the Wintergarten, Berlin, sailed yesterday on the *Prince Wilhelm* for New York. On the same boat are Bedini and Arthur, returning to fill American engagements.

I understand there is a movement on foot looking toward a big cut in salaries on one of the big circuits here. The *Daily Mail* in a paragraph today contradicts the report that there is a big vaudeville circuit here that intends to form a trust with Proctor and Keith for the purpose mentioned above.

No "handcuff kings" are to be found about here now. I understand they are all being sent to America, as they hear business is big in their line over there.

FREDERIC MELVILLE.

MACHNOW ARRIVES.

Machnow, the Russian giant, who is under contract to appear at Hammerstein's next Monday, arrived in this port on Saturday on the *Pretoria* of the Hamburg-American Line, accompanied by his wife, a woman of ordinary size. The officials had received a letter from some unknown person containing an insinuation that Machnow is feeble-minded, so he was sent to Ellis Island for examination. The doctors looked him over and decided that he was well able to take care of himself, and he was allowed to land on Sunday. He was escorted to the Saranac Hotel, where he will remain during his stay in this city, providing that the cooks and waiters do not go on strike from exhaustion in trying to supply his wants. The giant, who is said to be the largest man in the world, stands nine feet two and a half inches in his socks and weighs 300 pounds. His shoes cost $30 a pair on account of the extra leather needed for their construction, and his ring weighs half a pound. Many other facts were given out by the press agent, but the giant's menu is probably the most interesting item concerning him. It runs as follows: Breakfast, 9 A.M.—One to two quarts of milk or tea, sixteen hard-boiled eggs, six to eight loaves with butter. Luncheon, noon—Two to three pounds of meat, five pounds of potatoes, two quarts of beer. Dinner, 5 P.M.—Soup, three pounds of meat, fowl, vegetables, potatoes, three pounds of bread, two to three quarts of beer. Supper, 9 P.M.—Ten to fifteen eggs, with bread and butter, one quart tea.

GOLDEN BENEFIT A SUCCESS.

George Fuller Golden, whose health has been poor for some time past, was given a rousing benefit at the New York Theatre on Sunday evening. The house was crowded and standing room was at a premium long before eight o'clock, when the long programme began. William Morris was in charge of the stage and Lee Harrison used some original quips as the official announcer. Maurice Levi and the orchestra from Joe Weber's Music Hall furnished the music. Those who appeared were Henry E. Dixey, Lafayette, Genaro and Bailey, George M. Cohan, Truly Shattuck, Eddie Leonard, James J. Morton, Tom Lewis and Sam J. Ryan, Andrew Mack, the Six Provenzies, Blanche Ring, Charles J. Ross and Mabel Fenton, Clarice Vance, De Wolf Hopper, Peter F. Dailey and company, and the Empire City Quartette. Mr. Golden was summoned just before the end of the programme, and John P. Hill presented him, on behalf of the White Rats, of which the beneficiary was formerly the president, with a large floral piece and a check for $500. Mr. Golden was overcome for a few minutes, but finally recovered himself and thanked his friends in a neat speech in which he said he would devote his time to regaining his health with a view to returning to the stage. The receipts, including premiums paid for boxes and seats, amounted to $4,000.

NEW HOUSE FOR BURLESQUE.

Andrew A. Anderson writes THE MIRROR to the effect that he has signed a contract for twenty years with the Columbia Amusement Company by the terms of which the attractions controlled by the Eastern managers will be presented at his new Gaiety Theatre in Louisville, which is now being built. The house will be ready for opening Aug. 26, with one of the leading companies of the Eastern "wheel."

VAUDEVILLE. VAUDEVILLE.

JOHN W. WORLD and KINGSTON HINDELL

Majestic, Chicago	April 29	Wonona Beach, Sky City	June 17
Columbia, St. Louis	May 7	River Side Park, Saginaw	June 24
Bijou, Dubuque	May 14	Sans Souci, Chicago	July 1
Dominion, Winnipeg	May 21	Hopkins Park, Louisville	July 8
Dominion, Winnipeg	May 28	Hopkins Park, Memphis	July 15
Reed's Lake, Grand Rapids	June 10	Forest Highland, St. Louis	July 22

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"SPOOKS" AT THE UNION SQUARE.

Delroy, an illusionist new to this city, gave a trial performance at the Union Square Theatre on Friday afternoon last. His entertainment consisted of sleight-of-hand tricks and a number of interesting experiments such as are used by "fake" spiritualists. Mr. Delroy has just come from San Francisco, where he gave entertainments at a number of private houses before the disaster. He has spent much of his time during a tour of the world exposing the deceptions of those who trade upon the credulity of simple minded people.

VAUDEVILLE JOTTINGS.

The new vaudeville theatre projected for Milwaukee will not be ready for opening next season, but it is expected that it will be in full running order in the Fall of 1907. It will probably be a duplicate of the new Majestic in Chicago, though on a smaller scale.

A section of seats in the stadium of the Parker Amusement Co., which was furnishing the attractions for the Eagles' Carnival at Sedalia, Mo., on June 7, fell and a score of persons were injured.

Fanny Ide, a niece of former Governor Bliss of Michigan, made her vaudeville debut at Riverside Park, Saginaw, last week. She was at one time very prominent in society circles.

Richard G. Hollaman, president of the Eden Musee Co., sailed for Europe last week to look for novelties for next season.

Nell Moran, Dan Baker and several other members of The College Widow co. produced a new sketch, called The Man and the Boy, at the Crystal Theatre, Milwaukee, last week. The sketch deals with incidents of college life.

Plans were filed a few days ago for an amusement resort in Fort George Avenue, this city, to be called Happyland. There will be an airship and other amusement devices that will cost about $21,000.

John Abernathy, the wolf catching United States marshal of Oklahoma, has refused an offer from an amusement co. to resign his present position and do a wolf catching act at Coney Island. President Roosevelt, it is reported, forbade him catching wolves for public amusement and for pay while a Federal officer.

During a balloon ascension at Monroe, S. D., June 12, Bert Ward, the aeronaut, fell from the parachute and was instantly killed. The occasion was an old settlers' picnic. Ward was forty-five years old and had been a balloonist for twenty years.

Percy Williams may secure a house between New York and Boston in order that the Sunday concerts in both cities may be given without causing the performers any unnecessary inconvenience.

Max Freeman will be seen in vaudeville next season in a sketch called Swell Mose. His tour is being booked by Jack Levy.

Abraham L. Utiltz has a scheme under way for the establishment of theatres exclusively for negroes. The first of the houses will be opened in Little Rock, Ark.; if it is successful others may be started in the principal Southern cities.

Frankie St. John and Johnnie Le Fevre, who were the vaudeville feature of Gus Hill's The Funny Mr. Dooley for twenty-two weeks last season, having just finished their Keith bookings, are at present playing the J. K. Burke parks, and, according to reports sent in, are one of the big hits of that circuit. They re-entered vaudeville after closing with the Dooley co. in January at Chicago, and have lost only two weeks since Jan. 23, 1905. Their act is always in demand and they are booked solid until January, 1907. They are always adding new material to their act and attribute their success to this. Their newest venture is a comedy sketch entitled Where is Mary? in which they will have more opportunities to display their versatility. Mr. Le Fevre promises a character new to the stage in this act, portrayed by Miss St. John, and if the new act is equal to their past efforts they will have no trouble in booking Where is Mary? in vaudeville. Mr. Le Fevre was the originator of the first Vaudeville Guide and Eight-Year Date Book in America, of which he is still sole proprietor and publisher. His latest publication has netted him a tidy little sum.

Joe. Myra, "Buster," and "Jingles" Keaton, Jack Norworth, Louise Dresser, and Ethel McDonough had a very enjoyable time last week at Lynchburg, W. Va., where they were all playing.

Elaine Gilbert, William Willis, and Herman Gerold are playing the Summer parks, presenting an operatic singing specialty. Last week they were at Wheeling Park, Wheeling, W. Va.

Mr. and Mrs. John C. Rice (Sallie Cohen) and their daughter Gladys are Summering at Standard Beach, Westbrook, Conn. Their season is booked solid for forty weeks over the Keith and Proctor circuit.

Eduard Waldmann, the German-American tragedian, is presenting a one-act version of Dr. Jekyll and Mr. Hyde in vaudeville.

Louis E. Schultz, of the Republican Club, entertained thirty officers and cadets from West Point at Keith and Proctor's Twenty-third Street Tuesday evening, the especial attraction being Violet Black's little play, A West Point Regulation.

John Birch, "the man with the hats," sailed on the "Umbria" on Saturday for a trip through Ireland, England and France. He will return in September.

Mr. and Mrs. Fred Niblo, according to very handsome souvenir postals received at THE MIRROR office, have arrived safe and sound in Europe and are enjoying their trip immensely.

Edwin Baker will shortly produce his new act, The Bill Poster, written expressly for him by Porter Emerson Browne, at one of the local vaudeville houses. Mr. Baker has worked unceasingly on this act for the past few weeks, and those who have seen it in rehearsal say it is one of the best novelty acts so far produced in vaudeville. He will carry special drops and will be assisted by Gus Inglis.

Carrie De Mar, who is now appearing in Seeing New York at the New York Roof Garden, has received an offer of a long engagement at one of the leading London music halls, to be followed by an extended tour of the provinces, from H. B. Marinelli. Miss De Mar is still considering the proposition, although the plans for her starring tour next season, under Joseph Hart's management, are being carried forward.

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Harry Short has been engaged to replace Hal Kye in the musical comedy Mlle. Champagne, which is to open the season at the Madison Square Roof Garden June 25.

Happyland, the new amusement park at South Beach, Staten Island, will be ready for opening in about two weeks. It covers ten acres, one-half of the space being occupied by pavilions and theatres. The resort has cost about $250,000, the capital being furnished by Staten Island business men. The big open air theatre will seat 2,000 persons, and has a stage 100 by 200 feet. Dolcey Kiraly's spectacle, The Carnival of Venice, will be the opening attraction. A vaudeville theatre will also be among the attractions.

Jane Courthope and co., including Charles Forrester, will open their next season in Chicago, presenting A Fisherman's Luck. Later in the season Miss Courthope will produce a new sketch called Mother's Boy, written by Frank A. Ferguson. Special scenery will be carried, including seven drops and some novel lighting effects. The season is well booked up, and the co. will not reach New York until the middle of February.

The Baker Theatre in Portland, Ore., has been secured by the Orpheum Circuit and will be opened in the Fall as the Orpheum, with vaudeville as the attraction. It is reported that the Orpheum people have also leased the Seattle Theatre in Seattle, the Grand in Butte, and two new houses in Spokane and Vancouver, B. C.

The Modern Woodmen of America, numbering some 50,000, will hold a reunion at Luna Park, Coney Island, Aug. 16, when it is expected that William Jennings Bryan will make an address.

George H. Primrose has completed his arrangements for next season, and has gone to the Thousand Islands for a few weeks' rest prior to opening his season at the Manhattan Beach Theatre.

Everhart, the "hoopologist," will return to America next season and will open at Keith and Proctor's Union Square Theatre Oct. 16. Since he left Vienna in March Everhart has had a most enjoyable tour, playing Marseilles, Nice and other cities. He will play Genoa, Florence, Rome and Venice before going to Switzerland in July to spend his vacation. He will play in Paris during August and September.

Frank Harcourt has closed a successful engagement of fourteen weeks at Sid J. Euson's Theatre, Chicago (stock burlesque), and will play dates this Summer. He has signed with Bob Manchester for the coming season.

Hugo Morris, brother of William Morris, the agent, has gone to Europe on a trip that will combine business and pleasure.

Press Eldridge has sent THE MIRROR a very attractive postal card from Lucerne, Switzerland, announcing his safe arrival. He has put his "Mother Hubbard" waist in camphor for the Summer and will not look at it again until early in the Fall, when he will return to the field of minstrelsy.

The Garden Theatre in Buffalo, that has been leased by the Columbia Amusement Company, will be almost entirely rebuilt. The roof will be raised, a gallery will be added and a business block will be erected on the Pearl Street front. The theatre was formerly known as Shea's.

Peter Barlow and his trained elephants left Coney Island last week for the City of Mexico, where they are booked for three months from July 15 at Mexicodomo Park.

Mark A. Luescher, formerly of the Proctor staff, has bought an interest in San Francisco, the new spectacle at Dreamland, Coney Island.

Murphy, Whitman and company, who have been presenting Old Friends on the road for some time, are giving the sketch its first New York showing this week at Pastor's.

Not Yet, But Soon, a slang phrase that is gaining great vogue, is used as the title of a new sketch produced last week by Max Brooks and Sadie Vedder at the Family Theatre, Gloversville, N. Y. Miss Vedder played a German housemaid and Mr. Brooks a newly married man. They are now negotiating for a New York opening for the act.

Pawnee Bill and his lusty warriors and cowboys gave the juveniles of New York a treat on Wednesday evening last, when they paraded the streets of the city from twilight until nearly midnight. The parade was held to advertise the opening of the Pawnee Bill season at Brighton Beach, Coney Island, on Thursday.

The Manuelle Champagne company, which is to occupy the Madison Square Garden Roof, beginning next week, opened last evening at the Savoy Theatre, Atlantic City.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Eddie Foy, Four Emperors of Music, Hazardous Globe, Frederick Hawley and co., Leah Russell, Una Clayton and co., Irene Franklin, McFarland and Murray, Hedrix and Prescott, Hy. Greenway, Tipple and Kilment, Mary Manning, Dalton and Robson.——Olympic: Ward and Curran, Majestic Musical Four, Keno, Welch and Melrose, Mr. and Mrs. Alfred Kelcey, George Austin Moore, Willard Newell and co., Charles Ledegar, Teggo and Daniels, Mildred Flora, Tyler and James, Gonzales Brothers, Sully and Phelps, Hattie Sterling, Reno and Azora.——Sans Souci: Peter Baker, Flo Adler, Walton and Williston, and Frank Hall.——Riverview Park: Fall of the Golden Gate (spectacle), Kansas cyclone, water nymphs, Igorrotes, Jungle, wild animal show, concerts and concessions.——White City: Allen Wightman, the Pelots, Mack Douglas, the Pierces, Ray White, and Ralph Russ in the theatre, free hippodrome, concerts, Midget City and other concessions.——Chutes: Jessie Bellgard, Tony Reagan, Charles and Joe Niemeyer, and Florence Owens.——Coliseum Garden: Mr. and Mrs. Watrous and Well's Band.——Folly: Bowery Beauties.——Trocadero: Stock burlesque.——Items: Pain's spectacle, Last Days of Pompeii, will be given at the White City, with new scenery.—Eva Mudge was popular, as usual, at the Majestic, and other good acts were contributed by Olive May and John Albaugh, William Tomkins, McKay and Fredericks.—Sid Euson closed Euson's last week after a prosperous season. The theatre will open in August as a spoke in the Eastern "wheel."

OTIS COLBURN.

BOSTON, MASS.—With the Fadettes Orchestra as topliners at Keith's, the bill includes R. F. Outcault, Horace Goldin, Grace Cameron, Hugh Stanton and Florence Modena, Willis and Hassan, World's Comedy Four, Al. Carleton, Alpha Trio, Rado and Bertman, Leonard Kane, Tom Moore, and Corbley and Burke.——For the first open air bill at Paragon Park, which opened successfully 16, the cards are Will Hill, Johnson, Davenport and Lorella, and Wolfing's horses.——With the Summer stock co. at the Palace the olio includes the Wilsons, Williams and West, Leo Stevens, and Lillian Keeley.——The vaudeville newcomers with the stock co. at the Lyceum are Harper, Desmond and Harper, Jeaure and Ellsworth, Bohannon and Carey, and Madison Brothers.——At Austin and Stone's the bill is given by Madge Daytalle, Jack Davis, Thibault Brothers, James and Richard, and the Pa Ma La Trio.——The Medford Boulevard open air theatre opens this week with Cooper and Robinson, the Flying La Pearls, Burke's musical dogs, the McGreevy's, Newell and Niblo, and Joe Flynn.——Lexington Park opens its season with Mr. Planet from Mars, a musical comedy, which played all around Boston last Summer.——At Norumbega Park the bill is furnished by Carleton and Terre, Golden Gate Quartette, Francis Wood, Mullen and Corelli, and the De Fays.——When the Empire is reopened in the Autumn for vaudeville by Percy Williams it will be called the Orpheum. That is the name that C. W. Anderson wanted to give the house when he managed it two years ago.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre, week 18: Virginia Earl and her Johnnies, Orpheus Comedy Four, Argyro Kastron, James Kiernan and co., Harry Evans, Harry Davenport, Tony Wilson, Helene and Amoros Sisters, Mr. and Mrs. Perkins Fisher, Mills and Morris, George Neville and co., Miles and Rickard, and Three Seldoms. This is the only first-class theatre open in the city, with crowded houses at every performance.——Trocadero: New burlesque co., including Bennett and Stirling, Riley and Morgan, Stuart and Wooley, Frank Riley, and Elliott, Be Lair and Elliott. Large chorus, with the sensational French Pierrots. During the Summer extensive alterations will be made and the seating capacity increased.——Bijou: Burlesque stock to paying patronage, features being Mitchell-Grady co., Adler Trio, Dale and Rossi, and Edna Davenport.——Lyceum: Burlesque stock, under title of Brooklyn Beauties. Favorites are Lottie Gilson, Fanny Everett, Kate and Ida Cain, Gene Bruns, Clara Hendricks, Pearl Robinson, and John Conly. Business continues good.——The cool weather up to date has been a great aid to the burlesque houses, but when the Summer sets in one or two will probably close.

S. FERNBERGER.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): A highly satisfactory bill 10-16, headed by The Globe of Death and Louis A. Simon and Grace Gardner co.; others who pleased were Nellie Beaumont and co., White and Sanford, Irene Lee, Blocksom and Burns, and Hoey and Lee. Business continues up to capacity. Next week, W. H. Macart and co. will be seen in a new sketch by Will M. Cressey, entitled The Man from Macy's.——Al-Tro Park (Max Rosen, mgr.): Bill 10-16: De Renzo and La Due, Reed Brothers, Three Wizards, and the Five Bakers. Good attendance.——Electric Park (H. A. Feroe, mgr.): The pretty rustic theatre at this resort opened week 10-16 with Gus Edwards' Telegraph Boys, Newell and Niblo, Harry Seeback, Dancing Mitchells, and Rio Brothers. Good business in spite of cool weather.

G. W. HERRICK.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 18-23: Claude Gillingwater and co., Ben Welch, John and Bertha Gleeson and Fred Houlihan, Smirl and Kessner, Stanley and Wilson, Brazil and Brazil, Diamond and Smith, Baby Owen and co., Nibio and Riley, Alpha Trio, and Clark's dogs and ponies. Next week: Minna Phillips, Marion Ballou, Charles Abbe, and George Probert, former stock co. favorites here, will be seen in short comedies as a part of the bill. They are engaged for several weeks.

ALBERT S. L. HEWES.

BAYONNE, N. J.—Park (G. A. Schiller, mgr.): Business has been light on account of the weather. Appearing 11-16 are Orpheus Comedy Four, Carroll and Baker, Nellie V. Nichols, Ricky W. Craig, Juggling Bannons, Bruce and Dairmond. Booked 18-24: The Andres (return), Sheppard and Ward, Lee White, Fried and Downing, and Gordon, Vidocq and Flynn.——Items: Nellie Nichols made the hit of the bill.—Manager Schiller has cut out the Sunday concerts at the Park.

WALTER C. SMITH.

KANSAS CITY, MO.—The bill at Hopkins' Forest Park 10-16 was very entertaining and pleased two large audiences on the opening day; Adair and Dahn, Steely, Doty and Coe, Al. Wightman, Hayward, Conroy and Hayward, and Al. Lawrence scored.——In the German Village at Electric Park Maude Rockwell headed a bill that included Coutine and Lawrence, Jarvis and Tudor, and Banks and Newton, all of whom pleased immensely.

D. KEEDY CAMPBELL.

TOLEDO, O.—At the Casino Creatore was the big attraction week 10-16; notwithstanding the raw weather the big theatre was well filled at every concert.——At the Farm a good bill pleased the patrons; those who appeared were Byers and Herrmann, Zinka and King, Bootblack Quartette, Madell and Corbley, Carr and Lind, and Riverton.

C. M. EDSON.

CINCINNATI, O.—Chester Park 10-16 had Lubo de Saremo, with her trained animals; Jeanne Brooks, singer; Cook and Stevens, and Sa Van and O'Brien.——At the Lagoon were Marie Clarke in illustrated songs, Professor Finke and his Coontown Circus, Ricardo, magician; Hank and Lottie Whitcomb, and Arminta and Burke.

H. A. SUTTON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): A good average bill was given week 4-10 to the usual heavy patronage. Mosher Brothers, Clifford and Burke, Burt and Bertha Grant, Keno, Walsh and Melrose, Marvelous Frank and Little Bob, Capriee, Lynn and Fay, and Karno's Comedy co. scored.

DON W. CARLTON.

CLEVELAND, O.—Keith's Prospect 18-23 has Emma Carus, Caron and Farnum, Post and Russell, Gus Edwards' School Boys and Girls, Arthur and Mildred Boylan and co., Allen and Dalton, Post and Russell, and Salmon and Chester. David Hartford and co. will present Sunset at Keith's Theatre week 25.

WILLIAM CRABTON.

BUFFALO, N. Y.—Shea's: Claude Gillingwater and co., Eight Allisons, Ben Welch, Jack Wilson and co., Ward and Curran, Charlotte Ravenscroft, and Finley and Burke pleased 11-16.——The Lafayette did a fair business with the stock co. headed by Beatrice Harlow.——Item: W. J. O'Hearn, the Irish singing comedian, who will be one of the headliners at Shea's week 25, presenting A Romance of Killarney, which scored a great success at this theatre a few weeks ago, has originated one of the most unique mediums of advertising seen in this city in many a day. It being a large frame, made of wood taken from the 'Frisco disaster, sent on to Mr. O'Hearn by an admirer, and contains the photographs of Scanlon, Olcott, Mack, and O'Hearn.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Large and well pleased houses ruled 11-16 with the following bill: Lewis McCord and co., West and Van Siclan, Joe Morris, Martin and Ridgway, Josephine Davis, and Devlin, Elwood and co. J. Royer West, who is a Lancaster lad, and Lewis McCord, who formerly resided at Columbia, near here, were warmly greeted by their friends. For 18-23: Snyder and Buckley, the Tanakas, Walters and Prouty, Ben Meyer, Orletta and Taylor, and Leona Thurber.

DES MOINES, IA.—Empire (Maurice J. Kurgh, mgr.): Clamage and Mack, Crawford and Duff, McCall Trio, Ywette, Will E. Spite, the Malcombs, and Adams and Mack 11-16. Big houses.——Ingersoll Park (Fred Buchanan, mgr.): Marco Twins, Avon Comedy Four, Mlle. Flora, Lee Mar and Nellson, Papinta, and Majestic Musical Four 10-16.——Gentry Dog and Pony Show did big business 8, 9.

FORT SMITH, ARK.—Lyric Park (W. B. Russell, mgr.): Jennie De Weese, Two Shamrocks, Albright, and Tegge and Daniels May 20-2. Bill and business excellent. Jean Rolla, Hayter and Janet, Albright, and Early and Late 4-9.——Electric Park (C. L. Case, mgr.): Maude and Tony Le Burtus, etc., pleased. Helen May Butler's Ladies' Military Band 2-9. Debon Sisters and Cowl Berg's orchestra 10-16.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Another good week's business 10-16. Bill: William Rock and Grace McArty with the Eight Lotus Girls, Wynne Winslow, Fredo and Dare, Hastings and Wilson, and Wilson Brothers.——Fairyland Park (Guy S. Lemman, mgr.): Nice crowds saw the Lonergan-Snow Stock co. in Du Barry. The Lost Paradise 17-23.

GOSHEN, IND.—Irwin (Ammons and Du Bois, mgrs.): Arthur Griffith, R. M. Wenger, Charles Hasty, Rice and Walters, S. Hoger Moser, Kiefer and Kline, and Lee Waldron week 11-16. Capacity business.——Items: Kiefer and Kline have signed for The Show Girl for next season.—Charles Hasty has organized a vaudeville co. and will tour the Ammons circuit, furnishing all the entertainment excepting the illustrated songs and the pictures.

LITTLE ROCK, ARK.—FORREST PARK THEATRE (Charles T. Taylor, mgr.): Martynette and Silvester, Harry Prince, Galbreath and Farrell, Ball and Sargent, and O. M. Mitchell to good business 4-9. Next week, Tegge and Daniels, Ferguson and Beeson, Jennie De Weese, Hathaway and Siegel, Harry Prince, and moving pictures.

MUSKEGON, MICH.—Lake Michigan Park (E. R. Reed, mgr.): Seymour's comedy dogs, Musical Goolmans, Castellat and Hall, and Fred and Mae Wadell furnished excellent entertainment 3-9. Business good. Laurant and co., Blanche Frayne, Ed and Kitty Dragon, and Lucy and Lucier pleased week 10-16.

LIMA, O.—Orpheum (Sun and Murray, mgrs.): Tulsa, Sanders, Dean and Sanders, Tot Young, Fitzhugh and Bessie Lee, Will G. Williams, John and Carrie Mack 4-9. Good attractions and splendid business. Mlle. Adair, the Two Wrens, La Adelia, Mr. and Mrs. John T. Powers, Will G. Williams, the Bradys 11-16. Wills and Baron, Ames and Feathers, Two Graces, Madeline Diston 18-23.

FORT WAYNE, IND.—Robison Park (George A. Fisher, mgr.): Opened May 27 to packed houses. Bill for week 27-3: Avon Comedy Four, Fisher and Johnson, Blanche Frayne, and Lester and Mourie. Good bill and business entire week. Packard Band (local) gave concert on opening day and drew big crowds. Band will give concerts 10-13.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): Fox and Summers, Emmett and McNeil, L. B. Mantell, and W. H. Betts' marionette hippodrome 11-16 to large houses.——Spring Grove Casino (Tom Powell, mgr.): Barlow Minstrels 10-16 opened to large audience; specialties by Lively Dan Holt, Frank H. Tinney, John Goss, and the University Four were good.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Great Howard, De Veau Sisters, Miss Trentville, Ray Raymond, Albine and La Brant, Andersons, Beach and Beach, and Margaret Ryan to good business.——Harlem Park: Three Gerdelers, Axtell and Lucille H. Harper to large business.

PORTLAND, ORE.—Week 4-10: Grand: Armstrong and Holly, Naida and co., George Yeoman, Ellsworth and Burt, and the Berger Sisters.——Pantages: Ralph Cummins and co., McCloud and Melville, Fletcher and Nolan, Celia Hobson, Jean Wilson, and Hunt's dogs and monkeys.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Stewart and Raymond, May Neilson, Marjorie Thornton, Sadie Brand, Edna Rose, and Gertie Woods drew large houses 4-9. The Dancing Johnsons, May Neilson, Sadie Brand, Edna Rose, James Proudlove, and Henry Rigney delighted excellent houses 11-16.

ERIE, PA.—Waldemeer Park: Clever entertainment 11-16 by Eckel and Warner, Tops and Topsy, Short and Shorty, Tom Gillen and C. B. Lawler and daughters.——Four Mile Creek season opened 11 with Ed. Hayes, Great Anstins, Cole and Coleman, Camille Personi and McCune and Grant.

TERRE HAUTE, IND.—Lyric (Jack Hoeffler, mgr.): Pete Baker, Vinton and Clayton, and Two Macks to good business May 21-27. Closing week 28-3: Otura Japanese Troupe, Spiller's Musical Bumpers, Dorothy Dayne, and Rado and Bertman. Good business.

PORTLAND, ME.—Theatre (Cahn and Grant, mgrs.): A fine bill week 11, including Ludlan, Jane Courthorpe and co., Charles Howard, Susie Fisher, Daly and Reno, Rose Mayvene, Norma Thomas, and Three Seldoms, to S. R. O.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Frank Clayton, Noblette and Marshall, Cecil Early, and Sampson and Zaccho 4-9. Attractions good; big business. Week 11: Quinn Trio, Noblette and Marshall, Howard Saunders, and Leonard and Drake.

REVERE BEACH, MASS.—Business at the new Wonderland Park is increasing daily. The Fire and Flames spectacle is the banner attraction.——Crescent Garden Theatre (John F. Slattery, mgr.): Week 10-16 good houses greeted Francis Hoyt and co., Waldo Whipple, Cramer and Hawkins, Marion Cleveland, Coppinger and White, and William E. Hogan.——Items: Joseph Hamlisch, a trainer at the wild animal show in Wonderland Park, was attacked and badly hurt by a female panther 10 while trying to take a pair of cubs from the cage. He suffered severe lacerations of breast and left shoulder.—This season band concerts will be given in the State band stand and paid for by the Commonwealth of Massachusetts. Therefore the transportation cos. and the amusement vendors have raised the money by subscription.—William F. Hagan and wife are at the beach for the Summer.—Friday is amateur night at the Crescent Garden Theatre and is a good drawing card.

LONDON, CAN.—The Bennett Theatrical Enterprises, Limited (C. W. Bennett, general mgr.), has secured the theatre which Manager Bennett has been running as his own for the last five seasons, and work has begun on extensive alterations, which will bring it up to date in every respect. The whole inside will be torn out and rebuilt, making it a ground floor theatre. The back wall will be torn down and 50 feet added, the stage will be enlarged, the seating capacity increased to 1,500, and new seats and fittings throughout. The co. has closed the deals for new houses in Montreal and Ottawa, and the negotiations for a new house in Hamilton will likely be settled this week. Attractions will be booked by the Keith-Proctor offices.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Ward and Curran, Frank and Jen Letona, Zanell-Vernon Troupe, the Chamberlains, Brown and Nevarro, Harry Atkinson, and St. John and Le Fevre 4-9 to fair business. Leona Thurber and picks, Caron and Farnum, James A. Kiernan and co., Melville Ellis, American Comedy Four, Shungopavi, and Mlle. Latina 11-16 drew large houses. Season closed 16.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, mgrs.): Royal Sisters, J. S. Monroe, the Great Garza, Julio Romaine and Tom Fitch, and Espe, Blasbo and Espe May 28-2 pleased large houses. Petite Perlita, Jim Diamond, Ola and Joe Hayden, Harmony Four, and the Great Menlo.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.; Fred De Bondy, res. mgr.): Mark Sullivan and Billie Davea, Minerva Coverdale, Jean Beaugere, Ira Kessner, and the American Trumpeters drew capacity business 4-9.

JAMESTOWN, N. Y.—Celoron (J. J. Waters, mgr.): Hill and Silvany, Faust Family, Estelle Wordette and co., Tanner and Gilbert, Charlotte Ravenscroft, and Herbert, the magician, pleased good business 4-9.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Beach and Beach, Jennings and Renfrew, Laura Gates, Casey and Veaney, and C. S. Humphrey pleased large business 11-16.

RICHMOND, IND.—New Phillips Theatre (O. G. Murray, mgr.): J. L. Mark, Hugel Brothers, Corrigan and Hays, the Hirchhorns, Leona Thompson, and Harry Botha and co. 11-16 pleased good business.

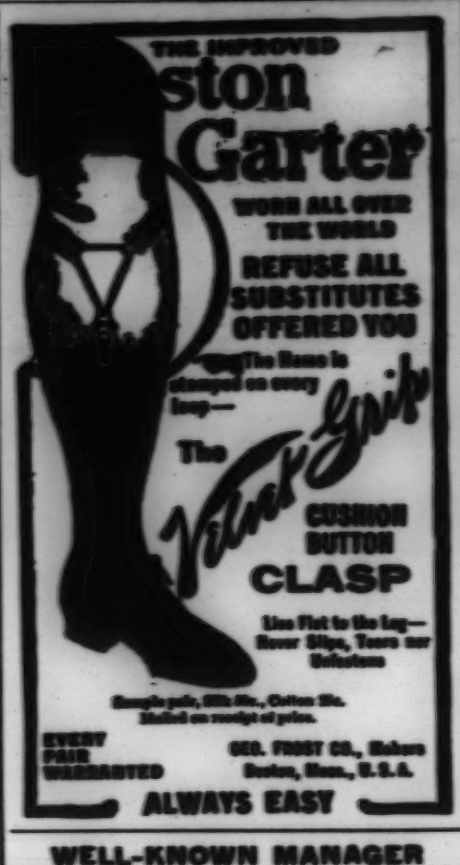
DETROIT, MICH.—Temple week 10-16: Gus Edwards' School Girls and Boys, the Glinserettis, Coin's Dogs, Palfrey and Hoefler, Sabel Johnson, Post and Russell, Irving Jones and Allen and Dalton.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates early as the same, Blanks will be furnished on application. No names of performers with engagements are not published in this list.

Adler, Flo—Sans Souci, Chgo., 18-23, Ingersoll Park, Des Moines, Ia., 24-30.
Adams and Mack—Family, Davenport, Ia., 18-23.
Adelyn—Cliffside Park, Ashland, Ky., 18-23.
Aherns, The—Lagoon Park, Cintl., 17-23.
Albertus and Millar—Southport, Eng., 18-23, Huddersfield, Eng., 25-30, Hippodrome, London, Eng., July 2-Aug. 11.
Alexis and Schall—Keith's, N. Y., 18-23.
Allen, Leon and Bertie—Orph., Chillicothe, O., 18-23.
Allen and Dalton—Keith's, Cleveland, 18-23.
Allisons, Eight—Grand, Pittsburgh, 18-23.
Almon, Joe—Bijou, Jackson, Mich., 18-23, Bijou, Lansing, Mich., 25-30.
Alpha Trio—Keith's, Boston, 18-23.
Alsace and Lorraine—Electric Park, Kansas City, Mo., 17-23.
Alvin Bros.—Pastor's, N. Y., 18-23.
Amann and Hartley—Empire, Bradford, Eng., 18-23, Empire, Birmingham, Eng., 25-30.
American Quintet—Henderson's, Coney Island, 18-23.
American Newsboys' Quartette—Alamo Park, Cedar Rapids, Ia., 18-23.
American Trumpeters—Athletic Park, Buffalo, 18-23.
Americus Four—Celeron Park, Jamestown, N. Y., 18-23.
Ames and Feathers—Orph., Lima, O., 18-23.
Anderson and Reynolds—Savoy, Columbus, Ind., 18-23.
Andres, The—Park, Bayonne, N. J., 18-23.
Armstrongs, Three—Riverside Park, Montreal, 11-23, Henderson's, Coney Island, 25-30.
Archer and Cartelle—Crystal, Toledo, 18-23.
Ashley, Lillian—Olentangy Park, Columbus, O., 17-23.
ASHTON, MARGARET—Empire, Stratford, Eng., 18-23, Empire, Shepherd's Bush, Eng., 25-30, Empire, Cardiff, Eng., July 2-7.
Austin, Claude—Bijou, Superior, Wis., 18-23.
Austin Sisters—Brighton Beach, L. I., 17-23.
Avon Four—Forest Park, Kansas City, Mo., 17-23.
Bailey and Austin—Fontaine Ferry, Louisville, 17-23.
Bailey Brothers—Lincoln Park, Cleveland, 18-23.
Baker, Pete—Sans Souci, Chgo., 18-23.
Baker, Will Carlton—Crystal, Toledo, 18-23.
Banta Brothers and Von Dell—Merry Meeting Park, Brunswick, Me., 18-23, Park, Lewiston, Me., 25-30.
Bardine, Mabel—Moore's, Portland, Me., 18-23.
Barnard, Frank—White City, Chgo., 18-23.
Barto and Laferty—Keith's, N. Y., 18-23.
Batchelor Sisters—Chester Park, Cintl., 17-23.
Baxter, Sid—Pastor's, N. Y., 18-23.
Beaumont, Nellie—Proctor's 23d St., 18-23.
Bedina—Henderson's, Coney Island, 18-23.
Bedini and Arthur—Shea's, Buffalo, 18-23.
Bedouin Arabs—Park, Ft. Wayne, Ind., 18-23.
Bender, Lillian—Moore's, Portland, Me., 18-23.
Berger Brothers—Cedar Point, Sandusky, O., 18-23.
Berry and Berry—Wonderland, Wichita, Kan., 17-23.
Bernee's Circus—Hammerstein's Roof, N. Y., 4-23.
Beyer, Ben—Proctor's, Albany, N. Y., 18-23.
Bicketts, Five—Forest Park, Kansas City, Mo., 17-23.
Bixley, Edgar—Proctor's 23d St., 18-23.
Black Hussars—Henderson's, Coney Island, 18-23.
Black and Jones—Woolworth's, Lancaster, Pa., 18-23.
Boldens, The—Proctor's, Newark, N. J., 18-23.
Botter, Harry—Lake Park, Canton, O., 17-23, Rock Springs, E. Liverpool, O., 24-30.
Bowery Boys' Quartette—Fontaine Ferry, Louisville, 17-23.
Boylan, Arthur and Mildred—Keith's, Cleveland, 18-23, Temple, Detroit, 25-30.
Bradfords, The—Electric Park, Newark, N. J., 18-23, Palace, Boston, Mass., 25-30.
Bradys, Ray and Tom—Windsor, Can., 18-23, Hamilton, Can., 25-27, Toronto, Can., 30-July 2.
Brennen, John—N. Y. Theatre Roof—Indefinite.
Brittons, The—Moscow, Russia, 25-July 28.
Brooks, Jeanne—Chester's, Cintl., 10-23.
Brown and Nevarro—Temple, Detroit, 18-23.
Brown and Wright—Woodland Park, Ashland, Pa., 18-23.
Buckeye Trio—Park, Hannibal, Mo., 17-23.
BUCKNER—Apollo, Nurnberg, Ger., 1-30, Ambassadeur, Bucharest, Rumania, July 1-31.
Budworth and Wells—Lyric, S. McAlester, I. T., 18-23.
Burke and La Rue—Brighton Beach, L. I., 17-23.
Burke and Urline—Crystal, Goshen, Ind., 18-23, Crystal, Wabash, Ind., 25-30.
Busch Family—People's, Excelsior Springs, Mo., 18-23.
Burton and Rankin—Forest Park, St. Louis—indefinite.
Byron and Langdon—Temple, Detroit, 18-23, Keith's, Cleveland, 25-30.
Caine, Georgia—Brighton Beach, L. I., 17-23.
Caldera—Brighton Beach, L. I., 17-23.
Cameron and Flanagan—Robinson Park, Ft. Wayne, Ind., 18-23.
Cameron, Grace—Keith's, Boston, 18-23.
Cammara Sisters—Ontario Beach, Rochester, N. Y., 18-23.
Camille Trio—Hammerstein's Roof, 4-23.
Campbells, The—Bijou, Winnipeg, Man., 18-23.
Carle, Hilda—Valley, Syracuse, N. Y., 25-30.
Carleton, Al.—Keith's, Boston, 18-23.
Carleton and Terrie—Norumbega Park, Boston, 18-23.
Carlos, Charles—Orrin Brothers, Mexico, Mex.—Indefinite.
Carlotta, Princess—Pastor's, N. Y., 18-23.
Carnell and Eddy—Electric Park, Balto., 18-23.
Caron and Farnum—Keith's, Cleveland, 18-23.
Carroll and Clarke—Lyric Park, Ft. Smith, Ark., 18-23, Forest Park, Little Rock, Ark., 25-30.
Carrollton and Hodges—Gennett, Richmond, Ind., 17-23.
Carus, Emma—Keith's, Cleveland, 18-23.
Case, Charlie—Temple, Detroit, 18-23.
Casey and Le Clair—Mannion's, St. Louis, 18-23.
Chadwick Trio—Electric Park, Montgomery, Ala., 18-23.
Childers, Grace—Central Park, Allentown, Pa., 18-23.
Christy and Willis—Electric Park, Newark, N. J., 18-23.
Clark, Eddie—Manhattan Beach, L. I., 21-22.
Clark and Duncan—Gennett's, Richmond, Ind., 18-23.
Clark and Gandy—Mannion's, St. Louis, 18-23.
Clarke, Wilfred—Orph., Frisco, 24-July 14.
Clayton, Una—Maj., Chgo., 18-24, Olympic, Chgo., 25-July 1.
Clifton, Ethel—Long Branch, N. J., 18-23.
Coin's Dogs—Shea's, Buffalo 18-23.
Collins and Hart—Hammerstein's Roof, N. Y., 4-23.
Columbians, Four—Olentangy Park, Columbus, O., 17-23.
COOKE AND MISS ROTHERT—Empire, Newport, Eng., 18-23, Empire, Nottingham, Eng., 25-30, Empire, Leicester, Eng., July 2-7.
Corbley and Burt—Keith's, Boston, 18-23.
Courtney, Maude—Palace, London, Eng., 18-23, Empire, Newcastle, Eng., 25-30, Empire, Hull, Eng., July 2-7.
Craig, Richy W.—Electric Park, Newark, N. J., 18-23.
Crawford, Major—Luna Park, Coney Island—indefinite.
Cree, Jessica—Henderson's, Coney Island, 18-23.
Cullen, James H.—Moss and Stoll Tour, April 9-Aug. 1.
Cumings and Thornton—Luna Park, Johnstown, Pa., 18-23.
Cunningham and Smith—Bancer Park, Webster, Mass., 25-30.
Curtis, Ned—Orph., Lima, O., 18-23, Grand, Hamilton, O., 25-30.
Cuttys, Six—Hammerstein's, N. Y., 18-23.
Cyr, Louis—Solmer Park, Montreal, Can., 18-23.
Dagwell, Arzie—Keith's, N. Y., 25-30.
Dahl, Katherine—Fontaine Ferry, Louisville, 17-23.
Dalton and Robson—Majs., Chgo., 18-23.
Daly and Reno—Keith's, N. Y., 18-23.
Damovas, The—Crystal, St. Joseph, Mo., 18-23.
Davenport, Harry—Keith's, Phila., 18-23.
Davey and Phillips—Dreamland, Coney Island, 18-23.
Davis, Laura—Chester Park, Cintl., 17-23.
De Butz and Brother—White City, Chgo., 18-23.
De Lora, Mlle.—Al-Tro Park, Albany, N. Y., 18-23.
De Monde and Dingmore—Oklahoma City, Okla., 18-23.
De Onzo and McDonald—Olentangy Park, Columbus, O., 17-23.
De Renzo and La Due—Dominion Park, Montreal, 18-23.
De Sarona, Luba—Chester's, Cintl., 10-23.
De Witt, Burns and Torrance—Tivoli, Cape Town, S. A., 4-July 14.
Deagon, Arthur—Manhattan Beach, L. I., 21, 22.
Delmore and Darrell—Electric Park, Kansas City, Mo., 18-23, Grand, Moberly, Mo., 27-30.
Deltons, Three—Brighton Beach, L. I., 17-23.
Deremda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Deveau, Hubert—Luna Park, Johnstown, Pa., 18-23.
Diamond and Smith—Grand, Pittsburgh, 18-23.
Dickey, Will J.—White City, Chgo., 18-23.
Dierickx Bros.—Sans Souci, Chgo., 17-23, White City, Chgo., 24-30.
Diston, Madeline—Orpheum, Lima, O., 18-23.
Dixon and Fields—Park, Muskegon, Mich., 18-23.
Dixon, James C.—Atlantic Garden, N. Y., 18-23.
Dixon, Bowers and Dixon—Pastor's, N. Y., 18-23.
Dixon Brothers—Forest Park, Kansas City, Mo., 17-23.
Dockray, Will—Farm, Toledo, 17-23.
DOHERTY SISTERS—Electric Park, Balto., 18-23.
Don, Emma—Palace, Eng., 18-23, West Hartlepool, Eng., 25-30, Tivoli, Leeds, Eng., July 2-7.
Dorsch and Russell—Reservoir Park, Richmond, Va., 18-23.
Downs, T. Nelson—Grand, Sacramento, Cal., 18-23.
DREW, DOROTHY—Tower, Blackpool, Eng., May 28-June 30, Alhambra, London, Eng., July 2-Sept. 8.
Duffin-Redcay Troupe—Orrin Bros., Mexico—Indefinite.
Dumonds, The—Proctor's, Newark, N. J., 18-23.
Early and Late—Forest Park, Little Rock, Ark., 17-23.
Earle, Virginia—Keith's, Phila., 18-23.
Eckel and Warner—Athletic Park, Buffalo, 18-23.
Eckert and Berg—Ramona Park, Grand Rapids, Mich., 17-23, Lake Michigan Park, Muskegon, Mich., 25-30.
Edna, Mlle.—Keith's, N. Y., 18-23.
Edouin and Edwards—Moss and Stoll Tour, Eng., April 2-July 21.
Edwards' Schoolboys and Schoolgirls—Keith's, Cleveland, 18-23.
Elmo, Pete and Allie—Crystal, Trinidad, Col., 18-23.
Emperors, Four—Maj., Chgo., 18-23, Olympic, Chgo., 25-30.
Engleton, Nan—Woodland Park, Ashland, Pa., 18-23, Brookside Park, Athol, Mass., 25-30.
Ethardo, Naomi—Mannion's, St. Louis, 18-23.
Evans, Pearl—White City, Sheboygan, Wis., 4-July 31.
Everhart—Jardins Margherita, Rome, Italy, 11-22, del Lido, Venice, Italy, 22-29, Kursaal, Lucerne, Switz., July 1-15.
Evers, Geo. W.—Park, Pueblo, Col., 11-23.
Fadettes, The—Keith's, Boston, 4-Sept. 1.
Falardo—Star, Seattle, Wash., 18-23.
Farley, James and Bonnie—Ocean View, Norfolk, Va., 18-23, Casino, Richmond, Va., 25-30.
Farrell, Cliff—Alameda Park, Butler, Pa., 18-23.
Faust Family—Riverside Park, Montreal, Can., 17-23.
Fay, Coley and Fay—Forest Park, Kansas City, Mo., 18-23.
Fays, John T. and Eva—Hammerstein's Roof, N. Y., 11-23.
Ferguson and Dupree—Revere Beach, Mass., 18-23.
Ferguson and Mack—Birmingham, Eng., 18-23.
Ferguson and Passmore—Wenona Beach, Bay City, Mich., 17-23, Riverside Park, Saginaw, Mich., 24-30.
Ferrari's Dogs and Monkeys—Brighton Beach, N. Y.—indefinite.
Fields, Will H.—Four Mile Creek Park, Erie, Pa., 17-23.
FIELDS, W. C.—Proctor's 58th St., 18-23, Shea's, Buffalo, 25-30.
FISHER, MR. AND MRS. PERKINS—Keith's, Phila., 18-23, Grand, Pittsburgh, 25-30.
Fitchen, Frank—Al-Tro Park, Albany, N. Y., 18-23.
Flemer and Miller—Park, Leavenworth, Kan., 17-23, Park, Sedalia, Mo., 24-30.
Flood Bros.—Temple, Detroit, 18-23.
Flore, Mildred—Olympic, Chgo., 18-23.
Fontinelle—Athletic Park, New Orleans, 17-30.
Fords, The—Temple, Detroit, 18-23.
Foster and Mike—Ontario Beach, Rochester, N. Y., 18-23.
FOY AND CLARK—Orph., Los Angeles, Cal., 11-23.
Foy, Eddie—Maj., Chgo., 18-23.
Frank and Rob—Chutes, Frisco, 11-22.
Frankal, Fanny—Oak Summit, Evansville, Ind., 17-23.
Franklin, Irene—Maj., Chgo., 18-23.
Fredo and Dare—Ingersoll, Des Moines, Ia., 18-23.
Freese Bros.—Unique, Minneapolis, Minn., 18-23.
Frosini, F. G.—Dubuque Park, Dubuque, Ia., 18-23.
Friend and Downing—

Imperial Japanese Guards—Althoff, Osnabruck, Ger., 4-30.
Innes and Wakefield—Pastor's, N. Y., 18-23.
Innes and Ryan—Casino, Kalamazoo, Mich., 17-23. Ramona Park, Grand Rapids, Mich., 25-30.
Jacobs' Canines—Electric Park, Balto., 18-23.
Jamerson, Urline—Atlantic Garden, N. Y., 18-23.
Jennings and Renfrew—Grand, Marion, Ind., 18-23.
Jewell's Manikins—White City, Chgo.—indefinite.
Jim Dandy Girls—Henderson's, Coney Island, 18-23.
Johnson, Ralph—Ontario Beach, Rochester, N. Y., 11-23.
Johnson, Sabel—Shea's, Buffalo, 18-23.
Johnson and Wells—Bodevera, Budapest, Hun., 4-July 14
JOHNSONS, MUSICAL—Tower, Blackpool, Eng., May 28-June 30. Alhambra, London, Eng., July 2-Sept. 8.
Jones and Sutton—Pantany Park, Harrisburg, Pa., 18-23.
Jones, Irving—Shea's, Buffalo, 18-23.
Jordan and Harvey—Pavilion, London, Eng.—indefinite.
Kane, Leonard—Keith's, Boston, 18-23.
Kanhanna Japs—Eden Musee, N. Y.—indefinite.
Katerman Japs—Ontario Beach, Rochester, N. Y., 18-23.
Kates Bros.—Lakeside Park, Canton, O., 18-23. Avon Park, Youngstown, O., 25-30.
Keatons, Three—Casino, Ocean View, Va., 18-23. Reservoir Park, Richmond, Va., 25-30.
Kelcy, Mr. and Mrs. Alfred—Olympic, Chgo., 18-23.
Kelley, E. Richardson—Arena, Montreal, Can., 18-23. Academy, Cornwall, Ont., 25-30.
Kennedy and Evans—Manahan's, St. Louis, 18-23.
Kennedy and Williams—Young's Pier, Atlantic City, May 28-23.
Keno, Welch and Melrose—Olympic, Chgo., 18-23.
Keogh, Thos. J.—Ramona Park, Grand Rapids, Mich., 17-23. Riverside Park, Saginaw, Mich., 25-30.
Kherns and Odle—Sans Souci, Chgo., 18-23.
Kittie Trio—Pastor's, N. Y., 18-23.
Klein and Klein—Olentangy Park, Columbus, O., 17-23.
Kluder and Marion—Utica, N. Y., 18-23. Bartholomay Pavilion, Charlotte, N. Y., 24-30.
Kosmos, Adge Sheriff—Riverside Park, Montreal, Can., 18-23.
Kouns and Chaplain—Orph., Lima, O., 18-23.
La Belle, William—Olentangy Park, Columbus, O., 17-23.
La Centra and La Rue—Pastor's, N. Y., 18-23.
Le Clair and West—Sanatoga Park, Pottstown, Pa., 18-23.
La Delles—Forest Park, Little Rock, Ark., 18-23.
La Mase Bros.—Proctor's, Albany, N. Y., 18-23. Park, Bayonne, N. J., 25-30.
La Mont and Paulette—Crystal, Anderson, Ind., 18-23.
La Nole Brothers—Riverside Park, Montreal, Can., 18-23.
La Toll Bros.—Crystal, St. Joseph, Mo., 18-23.
La Tour, Irene—Steeplechase Pier, Atlantic City, N. J., 11-30.
La Vine and Leonard—New Orleans, La., 17-23, Fontaine Ferry, Louisville, 25-30.
Lafayette Four—Phillips, Richmond, Ind., 18-23, Springfield, O., 25-30.
Lambert and Pierce—Dorney Park, Allentown, Pa., 18-23.
Lancaster, Tom—Pinehurst Park, Worcester, Mass., 18-23. Beacon Park, Webster, Mass., 25-30.
Langdon, Hardie—Grand, Elwood, Ind., 18-23.
Lasky, Rolfe, Quintette—Proctor's, Newark, N. J., 18-23.
Laurance and Sylvester—Pastor's, N. Y., 18-23.
Le Barr—Lyric, Muskogee, I. T., 18-23.
Le Brun Grand Opera Trio—Park, Little Rock, Ark., 17-23. Forest Park, Kansas City, Mo., 24-30.
Le Dent—Rason's, Chgo., 17-23, Keith's, Boston, 25-30.
Le Roy, Lillian—Electric Park, Balto., 18-23.
Ledegar, Charles—Olympic, Chgo., 18-23.
Lee, Pittsburgh and Beadle—Park, Mayaville, Ky., 18-23.
Lee, Henry—Proctor's, Newark, N. J., 25-30.
Leonard, Al.—Casino Park, Kalamazoo, Mich., 18-23.
Leonard, Gus—Proctor's 23d St., 18-23.
Leonard and Drake—Mannion's, St. Louis, 18-23.
Lewis and Harr—Crystal, Elkhart, Ind., 18-23.
Libbey and Trayer—Valley, Syracuse, N. Y., 25-30.
Lockhart Sisters—Electric Park, Kansas City, Mo., 17-23.
Lotus Girls—Forest Park, St. Louis, 18-23.
Loule, Mme.—Luna Park, Coney Island—indefinite.
Lucier, Mr. and Mrs. Fred—Olentangy Park, Columbus, O., 24-30.
Ludina—Moore's, Portland, Me., 11-23.
McCarthy, Grace—Forest Park, St. Louis, 18-23.
McCune and Grant—Kokomo, Ind., 18-23.
McDonald, Eddie—Olentangy Park, Columbus, O., 18-23.
McDowell, John and Alice—Bijou, Kalamazoo, Mich., 18-23.
McFarland and Murray—Maj., Chgo., 18-23.
McKinnon and Reed—Family, Davenport, Ia., 17-23.
McNamee—White City, Binghamton, N. Y., 18-23.
McWatters and Tyson—Temple, Detroit, 18-23.
Macart, William H.—Proctor's, Albany, N. Y., 18-23.
Macarte's Dogs and Monkeys—Forest Park, Kansas City, Mo., 18-23.
Mack, John and Carrie—Phillips, Richmond, Ind., 18-23.
Mack and Dunn—White City, Chgo., 18-23.
Mackenzie—Hammerstein's Roof, N. Y., 25-30.
Madcaps, The—Dreamland, Coney Island, 18-23.
Madcaps, Three—Electric Park, Newark, N. J., 18-23. Park, Bayonne, N. J., 25-30.
Magical Family—Orrin Bros., Mexico—indefinite.
Maher, Agnes—Forest Park, St. Louis, 18-23.
Majestic Four—Olympic, Chgo., 18-23.
Malvene and Thomas—Proctor's, Albany, N. Y., 18-23.
Manello and Martinitz—Schmer Park, Montreal, Can., 18-23.
Manning, Mary—Maj, Chgo., 18-23.
Mantell's Marionettes—Lagoon, Cintl., 17-23.
Marco Twins—Ingersoll Park, Des Moines, Ia., 17-23.
Marcus and Ardelle—Henderson's, Coney Island, 18-23.
Marie, Mlle—Lagoon, Cintl., 17-23.
Marshall—Pastor's, N. Y., 18-23.
Martin Brothers—Henderson's, Coney Island, 18-23.
Martine Brothers—Empire, London, Eng., 4-30.
Martini and Maximilian—Keith's, Cleveland, 18-23.
Martinette and Sylvester—Chester Park, Cintl., 17-23.
Mason, Ed and Nettie—Proctor's, Newark, N. J., 18-23.
Meier and Mora—South Africa, April 1-Aug. 15.
Melnotte, La Nole Trio—Farm, Toledo, 17-23.
Melroy Trio—Orph., Lima, O., 18-23.
MEREDITH SISTERS—Paragon, London, Eng., 18-23.
Messenger Boy Trio—Atlantic Garden, N. Y., 18-23.
Mettler, Lew—Tivoli, Cape Town, South Africa—indefinite.
Meyer, Ben—Woolworth's, Lancaster, Pa., 18-23.
Middleton, Gladys—Cripple Creek, Col.—indefinite.
Milgon—Manhattan Beach, L. I., 21, 22.
Military Octette—Ocean View, Norfolk, Va., 18-23. Mountain Park, Roanoke, Va., 25-30.
Millership Sisters—Moore's, Portland, Me., 18-23. Keith's, N. Y., 25-30.
Milton and Kaber—White City, Binghamton, N. Y., 18-23.
Mills and Morris—Keith's, Phila., 18-23.
Mitchell and Browning—Orph., Columbus, O., 18-23.
Mohler and Baxter—Electric Park, Kansas City, Mo., 17-23.
Montague's Cockatoos—Young's Pier, Atlantic City, N. J.—indefinite.
Moore, Geo. Austin—Olympic, Chgo., 18-23.
Moore, Tom—Keith's, Boston, 18-23.
Morelli, Mme.—Luna Park, Coney Island—indefinite.
Morton, Temple and Morton—Henderson's, Coney Island, 18-23.
MOTOGIRL, LA—Orph., Carlsbad, Austria, July 2-31.
Muldown Quartette—Lagoon, Cintl., 17-23.
Murphy and Magee—Park, Worcester, Mass., 18-23.
Murphy and Whitman—Pastor's, N. Y., 18-23.
Murphy and Willard—Park, Lynchburg, Va., 18-23.
Murray, Clayton and Drew—Casino, North Beach, N. Y., 18-23.
Nelson Family—Forest Park, St. Louis, 18-23.
Nelson-Farnum Troupe—Electric Park, Albany, N. Y., 18-23.
Neville, George—Keith's, Phila., 18-23.
Newell, Willard—Olympic, Chgo., 18-23.
NIBLO, FRED—Palace, London, Eng., July 2-28.
Niblo and Reilly—Grand, Pittsburgh, 18-23.
Nightman, Allen—White City, Chgo., 18-23.
Norhens, The—Al-Tro Park, Albany, N. Y., 18-23.
North, Bobby—Mason, Los Angeles, Cal., 4-22.
Nye, Ned—Manhattan Beach, L. I., 21, 22.
Ogden, Helen—Wonderland, Danville, Ill., 18-23.
Omar Sami Singh—White City, Syracuse, N. Y.—indefinite.
Ouri, Adele Purvis—Athletic Park, Buffalo, 18-23, Valley, Syracuse, 25-30.
Orletta and Taylor—Woolworth's, Lancaster, Pa., 18-23.
Orpheus Four—Keith's, Phila., 18-23.
Osborne, Merri—Keith's, N. Y., 18-23.
Osborne and Wallace—Pastor's, N. Y., 18-23.
Otara Japs—Idea, Oshkosh, Wis., 18-23.
Outcault, R. F.—Keith's, Boston, 18-23.
Owen Baby—Grand, Pittsburgh, 18-23.
Oxays, The—Cook Park, Evansville, Ind., 17-23, Chester Park, Cintl., 24-30.
Palfray and Hoefler—Shea's, Buffalo, 18-23.
Parks, Harry—Al-Tro Park, Albany, N. Y., 18-23.
Pattersons, Bounding—Tivoli, Cape Town, S. A., July 1-28.
Paullnetti and Piquo—Wintergarten, Berlin, Ger., 4-30.
Pelots, Fred and Annie—White City, Chgo., 18-23.
Pero and Wilson—Springbrook Casino, S. Bend, Ind., 18-23, Ft. Sheridan, Highwood, Ill., 25-30.
Personi, Camille—Idora Park, Youngstown, O., 17-23, Meyer's Lake Park, Canton, O., 25-30.
Peters, Phil and Nettie—Empire, Johannesburg, S. A., July 16-Aug. 11.
Phillips, Al.—Moore's, Portland, Me., 25-30.
Phillips, Leonard—Star, Muncie, Ind.—indefinite.
Pierce and Maizee—Oxford, London, Eng., July 2-28.
Pierce and Opp—Park, Easton, Pa., 18-23.
Pierces, The—White City, Chgo., 18-23.
Poiros, Three—Lincoln Park, Cleveland, 11-23.
Polk, Collins and Carmen Sisters—Ocean View, Norfolk, Va., 18-23.
Post and Russell—Keith's, Cleveland, 18-23.
Poulter, Edward—Irwin, Goshen, Ind., 18-23. Crystal, Kilwood, Ind., 25-30.
Prince and Princess—Al-Tro Park, Albany, N. Y., 18-23.
Probst—Chutes, 'Frisco, 11-23.
Provenzinos, Five—New York Theatre Roof—indefinite.
Quaker City Quartette—Electric Park, Balto., 18-23. Proctor's 23d St., 25-30.
Quinn, Mackey and Nickerson—Electric Park, Albany, N. Y., 11-23. Celoron, Jamestown, N. Y., 25-30.
Quinlan and Mack—Celoron Park, Jamestown, N. Y., 18-23. Farm, Toledo, 25-30.
Rackett and Valentine—Cape Town, S. A., July 16-Aug. 31.
Rado and Bertman—Keith's, Boston, 18-23.
Rain-Deers—New York Roof, N. Y., 18-23.
Ranton and Banks—Durham, Balton, Eng., 18-23, Palace, Blackburn, Eng., 25-30.
Ravenscroft, Charlotte—Temple, Detroit, 18-23.
Ray and Windom—Proctor's, Albany, N. Y., 18-23.
Raymond and Caverly—Proctor's 23d St., 18-23.
Red Raven Cadets—Valley, Syracuse, N. Y., 25-30.
Redford and Winchester—Riverview Park, Saginaw, Mich., 18-23, Wenona Park, Bay City, Mich., 25-30.
Reeves, Florence—Farm, Toledo, 17-23.
Reilly, Johnnie—Bergen Beach, N. Y., 18-23.
Rena and Azare—Olympic, Chgo., 18-23.
Reynard, Ed F.—Idlewood Casino, Richmond, Va., 18-23, Proctor's 23d St., 25-30.
Ray's Pigs—Luna Park, Coney Island—indefinite.
Rhinehart, Stella—Henderson's, Coney Island, 18-23.
Rhoden and Carter—Atlantic Garden, N. Y., 18-23.
Rice and Elmer—Proctor's, Newark, N. J., 18-23.
Rice and Prevost—Hammerstein's Roof, N. Y., 4-23.
Rich, Jack and Bertha—Keith's, Boston, 25-30.
Richards—Spring Lake Park, Trenton, N. J., 18-23.
Richardson, Lavender—Crystal, Denver, Col., 18-23.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23—indefinite.
Ring, Julie—Shea's, Buffalo, 18-23.
Rio Bros.—Hoag Lake, Woonsocket, R. I., 18-23.
Rentinno and Stevens—Electric Park, Albany, N. Y., 18-23.
Robinson and Childress—Electric Park, Kansas City, Mo., 17-23.
Rooney Quartette—Manhattan Beach, L. I., 21, 22.
Rock, William—Forest Park, St. Louis, 17-23.
Rogers, Will H.—Palace, London, Eng., 4-30.
Rosa, Caro—Manhattan Beach, L. I., 21, 22.
Rossy Sisters—Proctor's 23d St., 18-23.
Rowlands, The—East End, Memphis, 17-23, Maj., Chgo., 25-30.
Rose and Lewis—Empire, Burnley, Eng., 18-23, Tivoli, Grimsby, Eng., 25-30, Battenburg, Varieties, Leipzig, Ger., July 2-28.
Rossow, Charlie—Fontaine Ferry, Louisville, 17-23.
Rossow Midgets—Fontaine Ferry, Louisville, 17-23.
Royce, Ray L.—Keith's, N. Y., 18-23.
Ruma, Ralph—White City, Chgo., 18-23.
Russell, Leah—Maj., Chgo., 18-23.
SABEL, JOSEPHINE—Coliseum, London, Eng., 4-30.
Sa-Hera—Proctor's, Albany, N. Y., 18-23.
Salerno—New York Theatre Roof—indefinite.
Salmon and Chester—Keith's, Cleveland, 18-23.
Sanders, Dean and Sanders—Lagoon, Cintl., 17-23.
Santell—Bijou, Lincoln, Neb., 18-23.
Santoro and Marlow—Orph., Portsmouth, O., 18-23, Bijou, Wheeling, W. Va., 25-30.
Sato, O. K.—Alcazar d'Ete, Paris, France, 16-July 20.
Schepp's Dogs and Ponies—Lake Side Park, Dayton, O., 17-23.
Schubert Quartette—Farm, Toledo, 17-23.
Sears—Ramona Park, Grand Rapids, Mich.—indefinite.
Selbini, Lalla—Hammerstein's Roof, N. Y., 11-23.
Seldoms, Three—Keith's, Phila., 18-23.
Seymour and Dupree—Tivoli, Sydney, N. S., 4-July 28.
Seymour and Hill—Brighton Beach, L. I., 17-23.
Shamroys, The—Dreamland, Coney Island, 18-23.
Sheppard and Ward—Park, Bayonne, N. J., 18-23.
Sheridan and Forest—Crystal, Denver, Col., 18-23.
Shumagavi—Temple, Detroit, 18-23.
Sidden Bros.—Shadyside Park, West Port, Md., 11-23.
Siegfeldt, Mme.—Forest Park, St. Louis, 18-23.
Skattoella—Schmer Park, Montreal, Can., 18-23.
Smirl and Kessner—Grand, Pittsburgh, 18-23, Keith's, Cleveland, 25-30.
Smith, Peter J.—Main St., Peoria, Ill., 11-23.
SNYDER AND BUCKLEY—Woolworth's Roof, Lancaster, Pa., 18-23.
Sprague and Mack—Cook's Park, Evansville, Ind., 17-23.
Spissel Bros. and Mack—New York Theatre Roof, 4-23.
Soda, Sam—Electric Park, Newark, N. J., 18-23.
Spadoni, Paul—Proctor's 23d St., 18-23.
Spedden and Paige—Wonderland, Danville, Ill., 17-23, White City, Springfield, Ill., 25-30.
Spook Minstrels—Hammerstein's, N. Y., 18-23.
Stahl, Rose—Palace, London, Eng.—indefinite.
Stanley and Leonard—Keith's, N. Y., 18-23.
Stanley and Wilson—Grand, Pittsburgh, 18-23, Temple, Detroit, 25-30.
Stanton, Hugh—Keith's, Boston, 18-23.
St. John and La Pevre—Rock Springs Park, E. Liverpool, O., 17-23, Lakeside Park, Canton, O., 24-30.
Stein, Erettos—New York Theatre Roof, 18-23.
Steger, Julius—Proctor's 23d St., 18-23.
Stellbert and Thomas—Collins Garden, Columbus, O., 18-23.
Stepper and Alpel—Crystal, Toledo, 18-23.
Sterling, Hattie—Olympic, Chgo., 18-23.
Stevens, Edwin—Shea's, Buffalo, 18-23.
Stinson and Merten—Proctor's, Newark, N. J., 18-23.
Sully and Phelps—Olympic, Chgo., 18-23.
Sullys, Four—Pastor's, N. Y., 18-23.
Sunny South—Paragon Park, Mantasket, Boston—indefinite.
Swan and Bambard—Moore's, Portland, Me., 18-23.
Swan, Olive—Hillside Park, Newark, N. J.—indefinite.
Swifkards, The—Electric Park, Albany, N. Y., 18-23.
Sylvester, Nellie—Electric Park, Newark, N. J., 18-23.
Symonds, Jack—Park, Easton, Pa., 18-23.
Tanna—Ontario Beach, Rochester, N. Y., 18-23. Hanlan's Point, Toronto, Can., 25-30.
Tanakas, The—Woolworth's, Lancaster, Pa., 18-23.
Tanamantan Troupe—Havana, Cuba—indefinite.
Tegge and Daniels—Olympic, Chgo., 18-23.
Thomas, George—Star, Atlanta, Ga., 18-23.
Thorne, Mr. and Mrs. Harry—Whalom Park, Fitchburg, Mass., 18-23, Hoag Lake, Woonsocket, R. I., 25-30.
Thurber, Leona—Woolworth's, Lancaster, Pa., 18-23.
Thurston—Shanghai, China, 1-30, Calcutta, India, July 1-31.
Tipple and Ellment—Maj., Chgo., 18-23.
Toledo Troupe—Henderson's, Coney Island, 18-23.
Townsend, Charlotte—Keith's, Cleveland, 25-30.
Toys, Musical—Lakeside Park, Akron, O., 18-23.
Transatlantic Four—Brighton Beach, L. I., 17-23.
Tulsa—Mayaville, Ky., 18-23.
Turnwall, Nellie—Forest Park, Kansas City, Mo., 17-23.
Tauda, Harry—Athletic Park, Buffalo, 18-23, Valley, Syracuse, N. Y., 25-30.
Tyler and James—Olympic, Chgo., 18-23.
Valenteens, The—Lincoln Park, Cleveland, 16-23.
Van Gofre and Cotrely—O. H., Mayfield, Ky., 18-23.
Vardamon—Bijou, Superior, Wis., 18-23.
Viviano, The—Forest Park, Kansas City, Mo., 17-23.
Vokes, May—Proctor's, Newark, N. J., 18-23.
Von Klein and Gibson—Manhattan Beach, L. I., 21, 22.
Walker and Von Mehle—White City, Chgo., 18-23.
Waller and Magill—Whalom Park, Fitchburg, Mass., 18-23, White City, Binghamton, N. Y., 25-30.
Walsh, Charles and Jennie—Crystal, Frankfort, Ind., 18-23.
Walters and Prouty—Woolworth's, Lancaster, Pa., 18-23.
Walton and Williston—Sans Souci, Chgo., 18-23.
Waltons, The—Bijou, Duluth, Minn., 18-23.
Warren and Brockway—Oak Summit, Evansville, Ind., 17-23, Springbrook Casino, S. Bend, Ind., 24-30.
Ward and Curran—Olympic, Chgo., 18-23.
Washer Bros.—White City, Chgo., 18-23.
Webb, Harry L.—Crystal Park, Sedalia, Mo., 17-23, People's Park, Excelsior Springs, Mo., 24-30.
Weedon, Herman—Dominion Park, Montreal, Can., 18-23.
Welch, James A. and Cecilia—Lafayette, Buffalo, 18-23.
Wentworth and Vesta—Electric Park, Newark, N. J., 18-23.
Weston, Willie—Proctor's 125th St., 18-23.
Whipple, Waldo—Pinehurst Park, Worcester, Mass., 18-23.
White, Lee—Park, Bayonne, N. J., 18-23.
White, Ray—White City, Chgo., 18-23.
Williams and Stevens—Bijou, Kalamazoo, Mich., 18-23.
Wills and Baron—Orph., Lima, O., 18-23.
Wills and Hassan—Keith's, Boston, 18-23.
Wilson, Grace—Kokomo, Ind., 18-23.
Wilson, Jack—Brighton Beach, L. I., 17-23.
Wilson and Moran—Atlantic Garden, N. Y., 18-23.
Wilsons, Dancing—Hammerstein's, N. Y., 18-23.
Wilsons, The—Forest Park, St. Louis, 18-23.
Winter, Winona—Proctor's, Newark, N. J., 18-23.
Wood, Francis—Norumbega Park, Boston, 18-23.
Wood, Juliet—Pastor's, N. Y., 18-23.
Woodford and Marlboro—Harter's, Wabash, Ind., 18-23.
Woodford's Animals—Lincoln Park, Cleveland, 16-23.
Woodward's Seals—Hammerstein's Roof, N. Y., 4-23.
Wordette, Estelle—Olentangy Park, Columbus, O., 17-23.
World and Kingston—Winona Beach, Bay City, Mich., 17-23, Riverside Park, Saginaw, Mich., 24-30.
Wolff and Ower—New York Theatre Roof, 18-23.
Wycherly, Margaret—Keith's, Phila., 18-23.
Wyckoff, Fred—Lake Park, Muskegon, Mich., 18-23, Casino, Kalamazoo, Mich., 25-30.
Yeager and Yeager—Palace, London, Eng., 4-July 28.
Yeoman, George—Novelty, Oakland, Cal., 24-30.
Young, Tot—Orph., Mansfield, O., 18-23.
Young and Brooke—Rexwick Park, Ithaca, N. Y., 18-23, Valley, Syracuse, N. Y., 25-30.
Young, The—Riverside Park, Montreal, Can., 18-23.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NEWSPAPER MAN or PRESS AGENT, with some money, for a well-known star this season. Must be A-1 man. State experience. Address X.Q., MIRROR Office.

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Wanted Partner

With small capital, for high dramatic star, to act as Manager or Treasurer. Address STAR, care DRAMATIC MIRROR.

Zamoras, The—North Beach, N. Y., 18-23.
Zaro and Stetson—Henderson's, Coney Island, 18-23.
Zazell and Vernon—Shea's, Buffalo, 25-30.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A.—indefinite.
Zimmerman, Al and Pearl—Wallace Park, Paducah, Ky., 18-23.
Zinka and King—Orph., 'Frisco, 25-July 7.
Zoubouikis—Lyric, Ft. Smith, Ark., 18-23.

WHAT THEY SAY.

Here is what a few members of the profession say about Mt. Clemens, Mich.:

I have a faint recollection of a dotted row of lights that seem to form the division between me and a vast multitude. I hear soft strains of music. There comes out of the past a cry of "fifteen minutes" and "overture," but that was long ago. Here I live wholly in the present, midst the beautiful Naples and the smell of the sulphur baths.—Charles T. Aldrich.

Am enjoying my vacation at Mt. Clemens, a delightful resort. Merrily, cheerily and verily yours.—Fanny Rice.

I am getting too heavy for light comedy parts.—Junie McCree.

Everything lovely, but my! how I do miss "Mocha."—Henry V. Donnelly.

Baths, buttermilk and popcorn. Great!—Frank V. Hawley.

The above high school boys and myself are here reading high-class literature, including "Diamond Dick," "Dick Dashaway," and "Fred Fearnaught." The fishing is sufficiency.—Sam Bernard.

My only trouble. I can't eat anything.—Eddie Garvey.

Aches all going, fishing bully.—Theo. M. Leary.

Healthful resort; come up, boys, it's great.—Jake Isaac.

Never ask me how my rheumatism is again; it's all gone.—Thomas H. Winnett.

A happy pair resting here.—Mr. and Mrs. Harry Lane.

The water is great. Come in, fellows.—Merle H Norton.

Great place for operation; I have two.—Dan Gracey.

My dandruff is completely cured.—Rod Wagoner.

Mt. Clemens is one grand place.—Mae Gilmore.

Relieving a sprain, Mt. Clemens aerobats' delight.—Phil Doreto, of Rosaire and Doreto.

Great place, but somewhat lonesome for Broadway.—W. W. Ely.

Baths fine; water best in the world, and I am drinking plenty of it.—Harry Sellers.

Mt. Clemens is strictly in it.—W. J. (Kid) Gilmore.

Twenty-fourth Summer; fine, eh?—De Witt Cooke.

I get all that was coming to me.—O. W. Roche.

Feeling fine. Gained 18 pounds.—H. S. Bain.

Many happy days in Mt. Clemens.—Mr. and Mrs. Nesbitt Scoville.

We are here feeling fine and not lonesome for dear old Broadway.—Jack Lawrence and Maude Harvey.

I think being hostess of Cameron Cottage far better than warbling twice daily. Hurrah for Mt. Clemens!—Lizzie B. Raymond.

Improving in health every day. Mt. Clemens water fine.—Gladys Rogers.

Am having a nice vacation at Mt. Clemens. Aunt Lizzie's frog legs are fine.—Edith Rice.

New York for wealth, Mt. Clemens for health.—Walter Johnson.

Good enough for us and our dogs.—William and Mrs. Kibble.

This is heaven on earth.—Charles H. Waldron.

Fishing here now is most excellent.—Nick Norton.

MATTERS OF FACT.

William A. Dillon will have three companies next season, Maude Hillman, William A. Dillon Comedy, and June Agnott Stock. A high grade line of plays will be offered by each of these companies, and a few capable repertoire people are wanted to complete the organizations. He has offices in the Knickerbocker Theatre Building.

A few good melodramas, excellent plays for stock or repertoire purposes, can be secured of H. A. D'Arcy, 143 West Forty-seventh Street.

Robert M. Edwards, a native Tennessean, who has made a close study of the negro and his dialect, is open to negotiate with managers who have a negro part to offer for next season. His address is care Actors' Society.

A half interest in a musical comedy which made money last season and booked for the coming year is offered by Joseph Cohn, suite 1002, Mallers Building, Chicago, Ill.

A stage director who has been identified with many Broadway successes will accept engagement for the summer months with reputable stock. He should be addressed "A. B. C." care this office.

C. M. Vandercliee will manage the Grand Opera House at Pottstown, Pa., and is now booking attractions. He has still some good time open.

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Only Theatre, large drawing population, seats 1000. I want First Class Rep Companies, and one night stands with the right plays.

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Coziest play house in Southern Mich. Seating capacity 650, stage 30x45, height for 20-foot scenery, fine dressing rooms. Will book a limited number of meritorious attractions for next season and guarantee a square deal. Want to buy a high class show for opener first week in Sept.

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Way Down East	$625	Trip to Egypt	$750
Babes in Toyland	720	Three Southern Belles	375
Buster Brown	727	A Run of Luck	350
Wizard of Oz	350	Ambassador Trump	725

OPEN TIME—Sept. 1 to 17, Oct. 8-17 to 27, 29, Nov. 23-24, 26, 27, Dec. 1, 7, 8, 15, 17, 21 to 31, Jan. 27 to 31. Good open time for early bookings. Good business for Christmas attraction, matinee and night.

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2 inches double column, - (1 inch deep.)	15.68
3 inches, double column, - (1 1-2 inches deep.)	23.52

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Woman for Ophelia with child for Eva; Tuba and Trombone for band and orchestra; Orchestra Leader. Port Jefferson, Long Island, June 21; Richville 22; Greenpoint 23; Southold 25. Address, GRANT LUCE, Mgr.

WANTED

A good Repertoire Company for Aug. 6th and week. Opening of my season. Other time nicely filling up, thanks. Yours, J. H. GRAY, Mgr., Loomer Opera House, Independent, Willimantic, Ct.

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Or the Spirit of the Kitchen. American Frolic, Musical Comedy. Address L. Dolan'66, N. Y. Mirror.

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Why not you
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(MY WIFE WON'T LET ME)
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And all the songs sung by this famous comedienne are published by
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It's Time For Summer Songs
Here is one that gets them going in the whistling chorus . . . . .
ON A HOLIDAY
On a holiday it's jolly, not a thing to do,
Take a trolley, a boat or trolly, choice is up to you,
All the world is out for play and pleasure, every one is gay:
That's the time you win your sweetheart—on a holiday.
Featured with Big Costume Chorus in
Boston Next Week
EXTRA FINE ORCHESTRATIONS
Get in line with this for a Big Summer Winner.
C. C. PILLSBURY COMPANY
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The House that Publishes "Floating Along."

MUSIC PUBLISHERS.

WHY DON'T YOU TRY ?
The greatest of all novelty songs—why don't you try it?
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87 Clark Street, Chicago.
10 Wetherell St., Detroit.

Tom Mora continues to feature "Starlight" and the "Good Old U. S. A." at the Steeplechase Pier, Atlantic City.

The Auto Comedy Four will shortly open on the Keith circuit. These young men will make a novel entrance in an automobile, singing a song, published by the New York Music Publishing House, entitled "Take a Trip to Merryland."

Walter Jones and Mabel Hite will use in their new act that "different" duet, "You Can't Give Your Heart to Somebody Else and Still Hold Hands with Me."

The Knickerbocker Quartette are rehearsing "The Good Old U. S. A." and "Crocodile Isle," and will add these two new songs by Drislane and Morse to their act next week.

Templar Saxe and Edna Leader will sing "I'll Do Anything in the World for You" and "You Can't Give Your Heart to Somebody Else and Still Hold Hands with Me" in their new act, which they will shortly produce.

Winifred Stewart, female baritone, has just returned from her tour in England. She is meeting with success with two songs published by the New York Music Publishing House entitled "Since Nellie Went Away" and "Dear Old Dixie."

Joseph W. Stern and Co. have secured the exclusive publishing rights to the new musical play, Little Dolly Waters, which will be produced early next season. The book of Little Dolly Waters is the work of Francis Wilson and the musical numbers are by Benjamin Hapgood Burt, who is well known as a writer of lyrics and music. Some of Mr. Burt's most recent successes, all of which are published by Joseph W. Stern and Co., are the following: "Indiana Along Broadway," "Robinson Crusoe's Isle," "Milo," "Little Girl, You'll Do," "Lonesome Little Maid," and "Waltz Me, Bill." Another song by Mr. Burt, written in conjunction with J. P. Greenberg, entitled "Twilight Hour," is fast gaining recognition and is being rapidly taken up by the better class of singers.

Kaufman Brothers had to respond to several encores at Erbe's, North Beach, when they sang "Just a Little Rocking Chair and You" and "The Good Old U. S. A." Tommy Burnett is also making a special feature of these songs at Canarsie.

The Spook Minstrels are scoring with "I'll Do Anything in the World for You" and "That's What the Rose Said to Me." They state these songs are the biggest applause winners they have had.

Mr. and Mrs. Buckley and Vic Leonzo have added "The Good Old U. S. A." and "Keep on the Sunny Side" to their new act, A Busy Manager.

Joseph W. Stern and Co. have secured the exclusive publishing rights to Marie Cahill's new musical comedy, which is to open Daly's Theatre on Aug. 27. The new offering for Miss Cahill is the work of Edwin Milton Royle, author of The Squaw Man. The lyrics of the new piece will be the work exclusively of Benjamin Hapgood Burt and the music will be composed by Silvio Hein.

The Four Shannons are singing "Starlight" and "The Good Old U. S. A." at Atlantic City.

Pearl Hunt, of the Spooner Stock company, opens with the Clarendon Stock company at Bergen Beach for the Summer. She will feature the following numbers of the Gus Edwards Music Publishing Co.: "I'll Do Anything in the World for You," "If a Girl Like You Loved a Boy Like Me," "In a Little Canoe with You," and "Two Dirty Little Hands."

The Three Troubadours have just closed a most successful season with Phil Sheridan's City Sports, of which they were the feature. They are now playing the parks, and are singing "Since Nellie Went Away" and "Take a Trip to Merryland."

GOSSIP.

James Purvis is spending the Summer with his mother in Buffalo. He will return to New York in August to begin rehearsals for McFadden's Flats.

George Kingsbury, formerly of the Hippodrome staff, will be manager of Brewster's Millions, which is to be produced by Thompson and Dundy next season, with Edward Abeles starred.

Florence Hamilton will continue under Garland Gaden's management next season, when he will present her in a new society play.

P. J. Kennedy has engaged Charles Dalton for the role in Mizpah formerly played by J. H. Gilmour. Other principals engaged are Frank Losee, George Wessels, Elwyn Eaton, Mrs. Louise Rial, Helen Wainwright, and Mlle. Arnoldi. Elisabeth Kennedy will be starred as Esther.

Milton and Sargent Aborn have made a five years' contract with Robert Lett, the comedian, who is to be featured this year in The Little Duchess, with Countess von Hatzfeldt. The following season he will appear as the star in a new production. The Little Duchess will cover practically the same route it played during the past season.

The Yankee Consul will open its fourth season at the Majestic Theatre, Brooklyn, on Saturday, Aug. 18, for a week's engagement. The tour comprises all the principal cities to the Pacific Coast,

The above is a good likeness of MAY A. BELL MARKS, who is scoring with the sensational ballad hit, "When the Mocking Birds Are Singing in the Wildwood."

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and Manager John P. Slocum, who is again directing the tour of the comic opera, has engaged a cast of exceptional strength. Madge Lawrence has been selected as prima donna. An entire new production has been built. Walter D. Nealand has been re-engaged as acting manager.

Jessica Lewers, one of the best of England's Shakespearean comediennes, will appear for a short Summer season, during July and August, in *al fresco* performances of As You Like It and Twelfth Night, under the direction of William D. Emerson, who has secured for her support an excellent company of all English artists, notably Fuller Mellish, Henry Wenman, Thomas Mills, W. Chrystie Miller, Helene Scott, Vivian Golden and others, including the English Glee Singers.

Teresa A. Dale has closed a season of thirty-eight weeks with Mildred Holland.

The Hudson Theatre will reopen on Aug. 20 with a new play by Henry Arthur Jones. The play has not yet been named.

A woman giving her name as R. Evangeline de Pierret was arrested in Philadelphia last week for masquerading in men's clothing. She claimed to be a playwright and exhibited the manuscript of several plays.

AMATEUR NOTES.

Young ladies of the Children of Mary Dramatic Club presented two plays on the evening of June 10 at Marlboro, Mass. Both pieces were given under the direction of Blanche Poitras, a prominent member of the society. The two plays were Marie and Le Laquais de Madame. The cast of Marie included Bella St. Jacques, Eugene Collette, Blanche Poitras, Juliette Robert, Corinne Collette, Parmelia Boucher, Eva Lizotte, Florida Bonley, Imelda Martel, Rose Alma Bousquet, Blanche Matieu, Fabiola Girouard, and Agnes Valliere. The following young women appeared in Le Laquais de Madame: Blanche Poitras, Rose Alma Bousquet, Corinne Renaud, Florida Bonley, Alice Denis, Alma Andelin, Agnes Valliere, Fabiola Girourard, and Eugenie Collette.

"The Gleaner's Harvest" and "Westward Ho!" were sung at Philipsburg Hall, Yonkers, on June 7, by pupils of the public schools. About two hundred and fifty children formed the chorus and sang most creditably. The principal vocalists were Mrs. C. W. Bainton and Mrs. Hoff. The proceeds of the concert were donated to the Homœopathic Hospital.

The Conservatory gave a production of The Middleman at the Lyceum in Ithaca on the evening of June 8. George C. Williams, head of the elocution department, played the title-role admirably, being forced to respond to three curtain calls. Earle Thornton gave a creditable presentation of the treacherous Joseph Chandler; Harry Wilcox was laughable as Jesse Pegg, and Ethelyn Smith and Beulah Gardner deserve special mention for commendable work as Nancy and Mary Blenkarn, respectively. Less important roles were capably assumed by Maude Wheeler, Madge Rogers, Nora Livermore, Mary Eshbach, Roy Price, Maurice Ham, R. B. Kuehns, Emmett Freman, and Arthur Farling.

The graduating class of the Manual Training High School, Indianapolis, introduced an innovation at their farewell exercises on June 6. Instead of the usual class prophecy there was a minstrel show, in which the various comedians discussed the future careers of their classmates. Robert Rhoads, President of the class, was interlocutor. He was assisted by Harold Kurtz, Clarence McGurty, Walter Brant, Arthur Simpson, Hathaway Simmons, and Roger Ballard, the prophet.

The young lady amateurs of Holmesburg, near Philadelphia, who last Spring were so highly successful artistically and financially in presenting an "all girls cast" of As You Like It in several neighboring towns in aid of the fund of the Children's Country Week, will give a performance for the same charity on June 28. Shakespeare's fairy comedy, A Midsummer Night's Dream, will be played. The full text will be given with Mendelssohn's fine music, dancing by a troupe of little children fairies, and the Bergomask by the "Hempen Homespuns." It will be an open air performance on the beautiful lawn at Chrystal Springs, with real moonlight effects and a fitting background of trees and shrubbery. Charles J. Pepple, of the Edwin Forrest Home, will again coach the "all girls cast," which is given below: Theseus, Duke of Athens, Flo Ringrove; Lysander, Ethel Rohr; Demetius, Helen Guernsey; Egeus, Josephine Rowland; Philostrate, Sadie Magaree; Hippolyta, Elizabeth Miles; Hermia, Irene Barton; Helena, Grace K. Guernsey; Quince, Emma Day; Snug, Katharine Petty; Bottom, Mrs. Franklin Cartledge; Flute, Marie Carter; Snout, Helen Magaree; Starveling, Violet Shelby; Oberon, Elizabeth Crispin Smith; Titania, Camille Pursell; Puck, Mrs. John D. Clayton; First Fairy, Bernice Cartledge; Singing Fairy, Virginia Evans; Changeling, Master Jimmy; Peasblossom, Little Inez; Cobweb, Little Rachel; Mustard Seed, Little Eleanor; Moth, Little Frances.

The McIntyre Juvenile Dramatic Club, composed mainly of pupils of the McIntyre School of Dramatic Art, Brooklyn, gave an entertainment at Jefferson Hall on the evening of June 4. The performance was an adaptation of The Beauty and the Beast. Lavinia McIntyre played the part of the Beauty and Mabel Ward was Prince Virtuous, the "beast." Others who appeared were Viola Green, William Wilson, Lewis McCauley, George Feeley, Leona W. Lonson, and Vivian Samo. Baby Florence made a pretty little fairy.

Seniors of the East High School, Rochester, produced Madeleine L. Ryley's comedy, An American Citizen, in the assembly hall on the evening of June 8. In the cast were Lawrence Stahlbrodt, Chris Muhl, Nelson Peet, Martin Rutherford, Alden Barns, Clifford Young, Samuel Marine, Lawrence Bohachek, Regina Carson, Mary Alden, Jean Puttison, Annie Fowler, Evelyn Levi, and Elsie McClintock.

St. Paul's Dramatic Society of Brooklyn gave an initial production on Monday and Tuesday evenings, June 3 and 4, presenting Old Acre Folk, a two-act "rustic" drama. In the cast were Miss E. B. Balliet, Miss A. L. Balliet, May Carrell, Mrs. Brink, Cas Hale, Jr., R. A. Timberlake, H. H. McCord, Howard C. Metcalf, William Rayner, and T. W. Goldy.

The Philopatrian Dramatic Club of Philadelphia has a right to feel extremely proud of its record for packing the Broad Street Theatre every night for a week. From June 4 to June 9 inclusive this amateur organization presented Blossom's A Fair Exchange, and presented it with signal success. Friday and Saturday nights the sign "Standing Room Only" was much in evidence. John F. Skelly was stage director and "star" of the performance. Others in the cast were Mae Connor, Margaret A. Donnelly, Florence Rittenhouse, Etta Messenger, Caroline Sholenberg, L. F. Flood, George Wills, Jr., Harry Philibert, Hugh Dunlap, Frank McConnell, William Spillman, Jr., John J. Garry, J. Garry, and W. Spillman.

On June 12 Shakespeare's comedy, Love's Labor's Lost, was presented by the junior class of Bradford Academy, Haverhill, Mass., under the supervision of Professor Archibald Beddie. Nearly thirty members of the junior class were in what proved to be an excellent cast.

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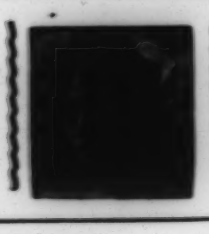

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